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VOICE AND SONG

A PRACTICAL METHOD

FOR THE STUDY

OF

SINGING

BY

JOSEPH SMITH

NEW YORK: G. SCHIRMER

1907

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BOSTON, U.S.A.

TO MY WIFE

THE HUMAN VOICE

AMONG all the wonderful varieties of artificial instruments which discourse excellent music, where shall we find one that can be compared to the human voice? And where can we find an instrument comparable to the human mind, upon whose stops the real musician, the poet, and the orator sometimes lays his hands, and avails himself of the entire compass of its magnificent capacities? Oh! the length, the breadth, the height, and the depth of music and eloquence!

BRONSON.

DIAGRAMMATIC SKETCH OF THE VOCAL APPARATUS

8 The dotted outline shows the position of the Uvula relaxed and pendent.

When the mouth is shut off from the throat, the Soft Palate is lowered and rests upon the back of the Tongue, which is elevated to meet it.

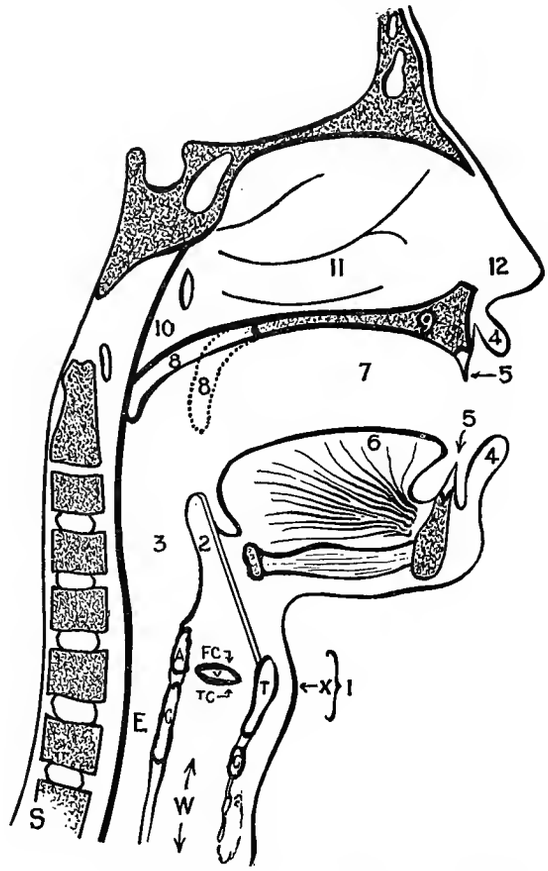
FC↓ Points to the edge of the False Vocal Cord.

TC↑ Points to the edge of the True Vocal Cord.

V Entrance to the left Ventricle.

E Esophagus or Food-Passage.

S Spinal Column (Vertebræ of the Neck).



12 The Nose.
11 The Nasal Cavities.
10 The Upper Pharynx.
9 The Hard Palate.
8 The Uvula and Soft Palate } *Shows the position when shutting off the upper pharynx, and when singing a high note. See pages 32 and 53.*
7 The Mouth (The Oral Cavity).
6 The Tongue.
5 The Teeth.
4 The Lips.
3 The Lower Pharynx.
2 The Epiglottis.
1 The Larynx. { *Within the larynx is shown the entrance to the left ventricle (V), between the edges of the False (FC↓) and the True (TC↑) Vocal Cords.*
A Arytenoid Cartilage.
X Adam's Apple.
T Thyroid Cartilage.
C Cricoid Cartilage.
W Windpipe or Trachea.

FIG. 1. THE THROAT AND ADJOINING STRUCTURES.

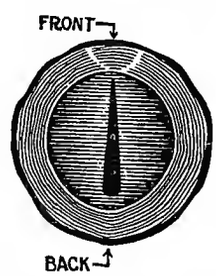


FIG. 2. THE GLOTTIS AND VOCAL CORDS VIEWED FROM BELOW.

N.B. Vocal Cords approximated

5 Base of Tongue.
4 Epiglottis.
3 False Cords.
2 True Cords.
1 Glottis.

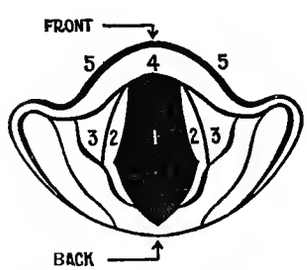
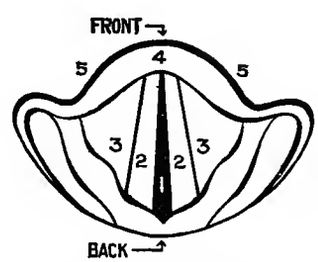


FIG. 3. THE GLOTTIS AND VOCAL CORDS VIEWED FROM ABOVE.

N.B. Glottis open for inspiration.



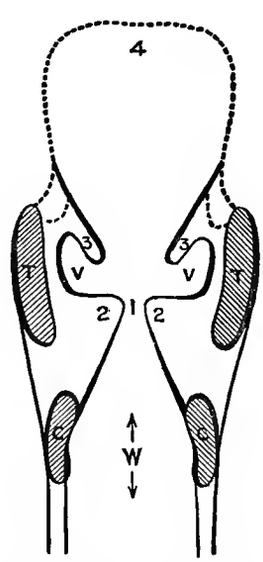
5 Base of Tongue.
4 Epiglottis.
3 False Cords.
2 True Cords.
1 Glottis.

FIG. 4. THE GLOTTIS AND VOCAL CORDS VIEWED FROM ABOVE.

N.B. Vocal cords approximated.

V The Ventricles.
T The Thyroid Cartilage.
C The Cricoid Cartilage.
W The Windpipe or Trachea.

N.B. In STRAINING, the "false cords" are closely approximated. See Exercise 18 (b).



1 The Glottis, i.e., the opening between the opposed edges of the Vocal Cords.
2 The True Vocal Cords.
3 The False Vocal Cords.
4 The Epiglottis.

N.B. In SINGING, the "true cords" are closely approximated.

FIG. 5. VERTICAL TRANSVERSE SECTION OF THE LARYNX.

PREFACE.

It is impossible to learn from a book the "whole art of singing." The student must have precept and example. This book, therefore, has not been compiled to take the place of a competent teacher, but to be used under his instruction.

The author offers this contribution to the subject with considerable diffidence. He is familiar with a large number of the excellent manuals in use, and yet, after years of experience in vocal teaching, he feels that many will welcome such a method as is contained in these pages.

The value of the method here set forth lies in its **simplicity, completeness** and **systematic arrangement.** It embraces whatever is best in prevailing methods, and adds much which has been found of value in years of practical work with students. Special attention may be called to the exercises for *artistic breathing*, and to the insistence throughout the work on the importance of *perfect breath-control;* to the completeness of the exercises for *tone-production*, *voice-placing*, and *extension of compass* upward and downward; also to the extensive use made of *varied accentuation*, etc., in *scale* and *interval* work for developing the *flexibility* and *agility* of the voice.

Teachers making use of this method will, of course, see to it that their pupils thoroughly understand the details given in the text, by means of a carefully thought-out series of questions and trials.

In the preliminary exercises for tone-production and voice-placing, which progress gradually from whisper to voice, the student should discover that "singing is *sustained* speech," and that to sustain a tone satisfactorily requires not only perfect management of the breath, but also considerable practice to counteract the ordinary habits of enunciation. In speech, the vowels are uttered and passed over quickly; in singing, they are always more or less sustained.

Undisciplined voices require the utmost care and attention at the very commencement of training; therefore, if the future of the voice is to be at all agreeable and pleasant, the preliminary work must be perfectly mastered before proceeding further.

The student cannot too soon learn, that provincialisms, and peculiarities of pronunciation, tolerated in ordinary speech, are not only entirely out of place in singing, but are often the cause of much faulty and disagreeable tone in a voice.

Among the authors consulted and quoted are the following: —

Adcock, "Singer's Guide."
Allitsen, Song, "Love is a bubble."
Arditi, Song, "Il Bacio."
Bach, J. S., Christmas Oratorio; St. John Passion.
Bach, A. B., "Musical Education and Vocal Culture"; Principles of Singing."
Baker, "Dictionary of Musical Terms."
Barnby, Cantata, "Rebekah."
Benedict, Oratorio, "St. Peter"; Song, "Carnival of Venice."
Blackman, "Voice, Speech, and Gesture."
Brown and Behnke, "Voice, Song and Speech."
Bronson, "Manual of Elocution."
Cazalet, "On the Voice"; "On the Art of Singing."
Chaminade, Song, "L'été."
Chater, "Scientific Voice."
Cohen, "The Throat and the Voice."
Crivelli, "Art of Singing."
Croker, "Handbook for Singers."
Cummings, "Breathing" (Grove's Dictionary).
Curtis, "Voice-Building."
Curwen, "Standard Course"; "The Teacher's Manual."
Davies, "The Voice and its Production."
Deacon, "Singing" (Grove's Dictionary).
Delle Sedie, "Method of Singing."
Denza, Song, "May Morning."
Donizetti, Operas, "Lucrezia Borgia," "Torquato Tasso."
Ellis, "Pronunciation for Singers"; "Speech in Song."
Farrar, "The Human Voice."
Garcia, "Hints on Singing."
Goetschius, "Theory and Practice of Tone-Relations."
Gounod, Opera, "Faust."
Gray, "Anatomy."

GROVE, "Dictionary of Music and Musicians."
GUTTMANN, "Gymnastics of the Voice."
HAND, "Æsthetics of Musical Art."
HÄNDEL, Oratarios, "Belshazzar"; "Deborah"; "Esther"; "Jephtha"; "Joshua"; "Judas Maccabaeus"; "Messiah"; "Occasional"; "Samson"; Solomon"; "Theodora"; "Triumph of Time and Truth."
HAYDN, Oratorio, "Creation."
HAYES, "Principles of Vocal Science."
HARTSOUGH, "Voice-Development."
HELMHOLTZ, "Sensations of Tone."
HELMORE, "Italian Registers"; "Speakers and Singers"; "Method of Voice-production."
HOLLAND, "Method of Voice-production."
HOLMES, "Vocal Physiology and Hygiene."
HULLAH, "Time and Tune."
KELLY, "First Principles of Voice-production."
KITCHEN, "The Diaphragm."
LAMPERTI, "Art of Singing."
LUNN, "Philosophy of the Voice."
LUSSY, "Musical Expression."
MARCHESI, M., "Theoretical and Practical Vocal Method."
MARCHESI, S., "Vademecum."
MATHEWS and LIEBLING, "Dictionary of Music."
MENDELSSOHN, Oratorio, "Elijah."
MEYERBEER, Opera, "Dinorah."
MICHAEL, "Formation of the Singing-registers."
MOLIQUE, Oratorio, "Abraham."
NIECKS, "Dictionary of Music."
NOVELLO, C., "Voice and Vocal Art."
NOVELLO, V., Song, "Thy Mighty Power."
PALMER, "The Rightly-produced Voice."
PARROTT, Song, "To Her Portrait"; Song, "El Wuish."
PILTAN, "The Human Voice."
PLUMTRE, "Lectures on Elocution."
POTTER, "Manual of Reading."
PROUT, "Harmony, its Theory and Practice"; "Musical Forms"; "Applied Forms."
RANDEGGER, "Singing"; "Twelve songs by Händel."
RICHARDSON, "Voice Cultivation."
RIEMANN, "Dictionary of Music."
ROGERS, "The Philosophy of Singing."
ROSSINI, "Stabat Mater"; Opera, "Semiramide."
RUBINSTEIN, Oratorio, "Paradise Lost."
SEMPLE, "The Voice."
SHAFTESBURY, "Deep Breathing."
SHAKESPEARE, "Art of Singing."
SPOHR, Oratorio, "Crucifixus."
STAINER, "Choral Society Vocalisation."
VERDI, Operas, "Ernani," "Rigoletto."
WAGNER, "Actors and Singers"; "Parsifal."
WALKER, "Letters of a Baritone."
WALSHE, "Dramatic Singing."
WARMAN, "Practical Orthoëpy."
WIECK, "Piano and Singing."
WOLFFENDEN, "On Respiration."

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Voice and Song.

INTRODUCTION.

"The three requisites of a good singer are natural talent, artistic training, and practice." (Praetorius.)

"The responsibility of the pupil is as great as that of the teacher. If the pupil may with perfect right expect the teacher to bring to the lesson patience, good nature, and interest, the teacher may with equal right ask for confidence, attention, and zeal on the part of the pupil. The feeling of respect, and the desire to do the best, must be mutual — there must be harmony and perfect coöperation." (E. Pauer.)

In using this book it is not intended that the exercises, etc., be studied in exactly the order given, but, at the discretion of the teacher, different sections should be studied conjointly.[1] For instance, commence with NOTATION (pitch and duration), Exercises 1 to 8; POSTURE and BREATHING, Exs. 14 to 17; TONE-PRODUCTION, Exs. 29 to 35; continue these together until in each subject respectively Exercises 11, 20, and 39 have been satisfactorily accomplished. Then Ex. 86 for SOSTENUTO may be taken up, followed discreetly by the series commencing with Ex. 78 for the EXTENSION OF THE COMPASS; 93 for SCALES; 110 for INTERVALS; and 120 for ARPEGGI; always at the same time carefully reviewing, and adding to, the preceding exercises in Notation, Breathing, and Tone-production. The exercises for ARTICULATION and PRONUNCIATION may follow Exs. 60 or 64. Easy SOLFEGGI, like Concone's Op. 9,[2] may be taken up as soon as fair progress has been made in SCALES and ARPEGGI.

"It is much to be desired that students of singing should at the same time become good musicians." (Deacon.)

Many good vocalists have missed excellent professional opportunities from their lack of elementary musical knowledge. A musical director requiring singers will naturally prefer those who can "read," not only because the rendition of any work entrusted to them will be more surely correct, but also because his time at rehearsals will be so much less taken up in tiresome repetition.

The information on Musical Theory and Notation contained in the following pages is the **least** with which a singer ought to be familiar. **It is impossible to sing correctly and effectively at all times without an exact and practical knowledge of Music and its Notation.**

Simple Rules for Vocal Students.

Beginners should **practise** several times daily, but not longer than ten or fifteen minutes at a time. As the vocal muscles gain strength, the time may be extended.

Don't practise too soon after a meal; at least an hour should intervene.

All exercises and studies must be practised **mentally** before voicing them;—aim to "**hear with the eyes.**"

A student of singing who is a competent pianist will naturally be tempted to play his (or her) own accompaniments. This must be strictly avoided until all details of the voice-part have been sung to the satisfaction of the teacher. Even then it will be better to have the accompaniment played by some one else, it being impossible to give the voice proper care and **undivided** attention **while playing an accompaniment.**

Take common-sense care of health. Avoid draughts and great changes in temperature; check all colds at the beginning. Take plenty of outdoor exercise; plenty of fresh air (day and night); plenty of simple, wholesome food; plenty of pure cold water, both in the cup and in the bath; and plenty of sleep.

When regular outdoor exercise is not available, the student should practise a course of calisthenics every morning immediately after rising.

---

[1] In the case of a partially trained student, or of a student exceptionally gifted or advanced in any direction, some of the preparatory exercises will not be required.

[2] Advanced students may commence with "The Masterpieces of Vocalization," a most comprehensive collection of studies, edited and graded by Max Spicker.

THE ELEMENTS OF MUSIC AND MUSICAL NOTATION.

The elements of a TONE, or musical sound, are PITCH, DURATION, INTENSITY, and QUALITY. A tone may be

(1) High, medium, or low in *pitch.*
(2) Long, medium, or short in *duration.*
(3) Loud, medium, or soft in *intensity.*
(4) Fluty, reedy, or of some other distinctive *quality.*

In all English-speaking countries, the first seven letters of the alphabet, repeated over and over, are mainly used to NAME differences in *pitch* of tones:

A B C D E F G A B C D E F G, and so on.

The INTERVAL or distance between each of these sounds successively (= in alphabetical order), with two exceptions, is called a WHOLE TONE[1]; the two exceptions — B–C and E–F — are called SEMITONES, (half-tones), because the interval between each pair, respectively, is only half that of the others. This peculiarity should be carefully remembered. The following table exhibits the names and intervals in step-wise order from *low* to *high.*

TONE-NAMES.	A	B	C	D	E	F	G	A	B	C	D	and so on.
INTERVENING INTERVALS.	Whole tone.	Semi-tone.	Whole tone.	Whole tone.	Semi-tone.	Whole tone.	Whole tone.	Whole tone.	Semi-tone.	Whole tone.		

The terms WHOLE STEP and HALF-STEP are often used in place of the terms *Whole tone* and *Semitone.*

Modern music requires the use of a sound midway between each of the *whole tones* of the above succession, dividing each whole tone into two semitones. The alphabetical name immediately below or above, with the addition of the term SHARP or FLAT, is used to name the intervening supplementary sound, as shown in the following table.

TONE-NAMES.	A	↓	B	C	↓	D	↓	E	F	↓	G	↓	A	↓	B	and so on.
NAMES FOR INTERVENING SOUNDS.	A sharp, or B flat.			C sharp, or D flat.		D sharp, or E flat.			F sharp, or G flat.		G sharp, or A flat.		A sharp, or B flat.	

The reason why *two* names are given to these supplementary sounds will be clearly understood as soon as the student becomes familiar with the construction and notation of scales.[2]

"MUSICAL NOTATION is the art of representing musical tones by means of written characters."

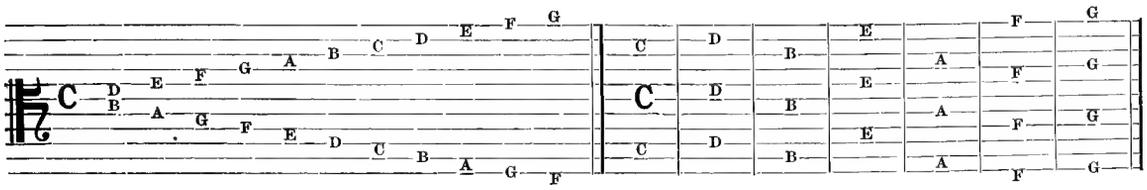
For the REPRESENTATION of the RELATIVE PITCH of musical tones a series of horizontal parallel LINES and SPACES is used, forming what is called the STAFF.

Each line and space is termed a DEGREE OF THE STAFF; taken consecutively from below upward, they represent the musical tones named in the *first* of the above tables, in alphabetical order.

[1] Notice carefully, that the terms *whole tone* and *semitone* are used only to designate two *intervals* (distances) *between sounds;* whereas the term *tone*, unqualified, means a *musical sound.*

[2] SCALE, see page 66.

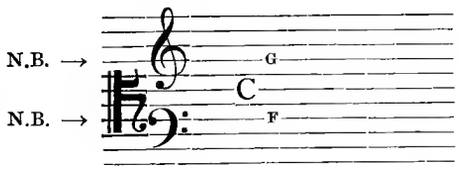
This staff is made to represent ABSOLUTE PITCH by placing at the beginning of the staff, on the *middle* line of the series, a special sign called the CLEF,[1] formed variously etc.,[2] which determines the pitch so indicated to be that known as MIDDLE C (= 261 sound vibrations per second), a pitch which stands about midway in the combined compass of the adult male and female voices. The *clef*, as its name implies, is a key to the whole staff, the names of all the other lines and spaces being determined by it.



Every eighth **higher** pitch is the result of exactly twice the number of vibrations required to produce the lower pitch, and these two tones are — alphabetically — **named alike**; but it will be noticed, that on the staff they are represented by **dissimilar** positions, that is, where a certain pitch is represented by a line, its OCTAVE,[3] either above or below, will be represented by a space, and *vice versa*, the octave to a space will be represented by a line; also it may be observed that octaves have always three lines and three spaces between. In **speaking** of these different pitches, they may be named in agreement with their location above or below middle C, thus — the D E F G A B or C **above** middle C, the **second** D E F G and so on above middle C; the B A G F E D or C **below** middle C, the **second** B A G F and so on below middle C.

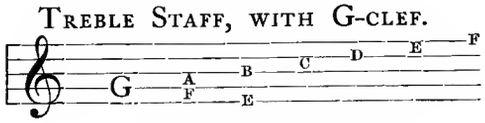
As it is not possible for any one single voice to produce all the tones represented by the above GREAT STAFF, smaller ones consisting of five lines and four spaces, suitable to the compass of each of the different voices (SOPRANO [*Treble*], ALTO, TENOR, or BASS),[4] are selected from it.

This necessitates the use of two other clefs, namely, the G-clef, formed thus , and the F-clef, formed thus ,[5] which, respectively, are placed on the lines representing those pitches, four degrees above and four degrees below middle C, as here shown:



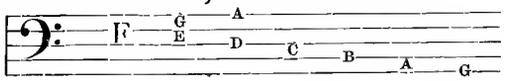
For soprano (treble) voices, the five upper lines are selected, and appear thus:

TREBLE STAFF, WITH G-CLEF.



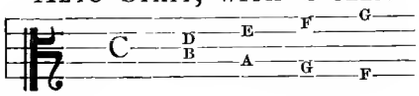
For bass voices, the five lower lines, thus:

BASS STAFF, WITH F-CLEF.



For alto voices, the five middle lines, thus:

ALTO STAFF, WITH C-CLEF.



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1 CLEF is from the French *clef*, a key.

2 Evolved from the Gothic letter C.

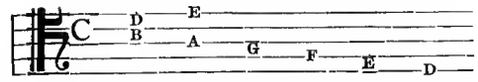
3 OCTAVE is from the Latin *octava*, an eighth.

4 SOPRANO (Italian), the highest voice. — TREBLE, a corruption of the Latin *triplum*, third; i.e., the superadded third voice, or part, of ancient part-music.—ALTO, from the Latin *altus*, high; originally applied to high male voices.—TENOR, from the Latin *tenor*, meaning a "holding-on" or "continuance"; hence, the chief melody, and also the high adult male voice to which it was formerly assigned.— BASS, from the Latin *bassus*, base, foundation; the lowest part.

5 Corruptions of old forms of the letters G and F.

TENOR STAFF WITH C-CLEF.

And for tenor voices, the third to the seventh lines, thus:

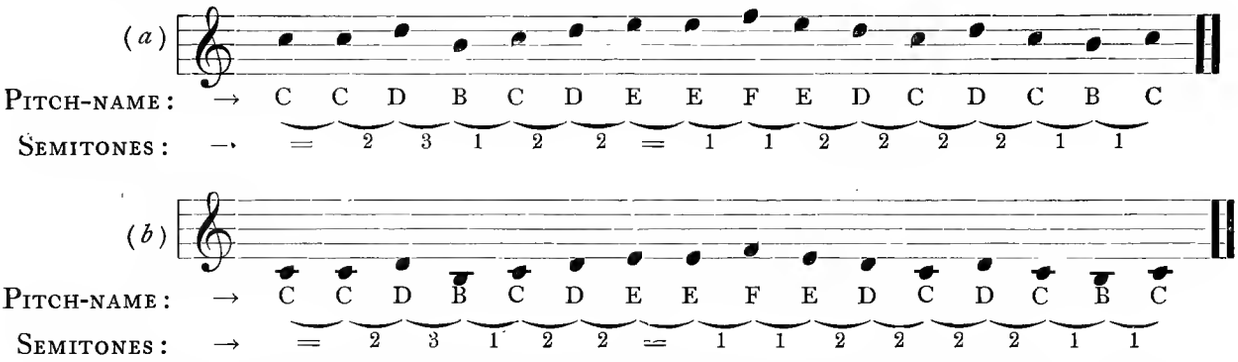


It has now become rather general to use the G-clef and staff for **all** voices (more especially in popular music written for a single voice), the notation for tenors and basses being an octave higher than the actual pitch of the voices.

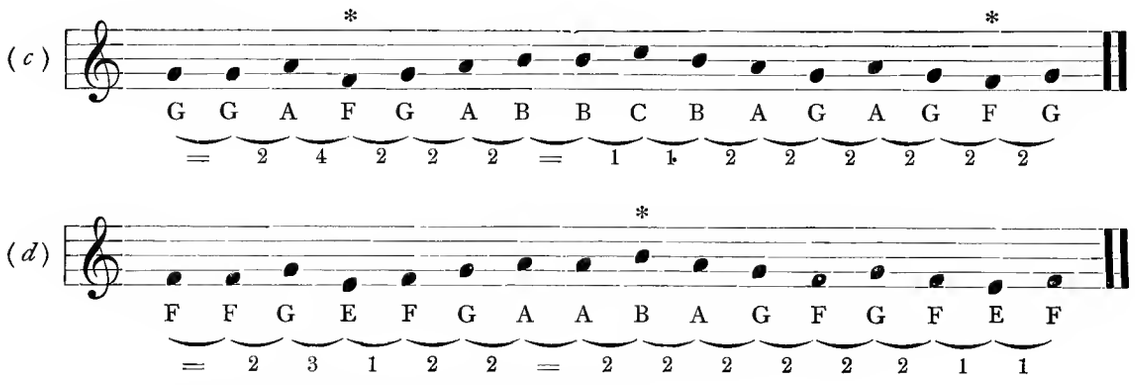
For the comparatively rarely used high and low tones of a voice, these small staves, as occasion requires, are extended by adding short lines called LEGER-LINES,[1] above and below; thus:

Occasionally the sign *8va*..... will be met, indicating that the staff, **over** or **under** which it appears, for so far as the sign and dotted line extend, represents a pitch one octave higher or lower than written.

The different tones of a TUNE or MELODY are successively indicated on a staff by NOTING (marking) the line or space corresponding with the pitch required. For example, below at (*a*) a portion of a national hymn-tune is noted; at (*b*) the **same tune** is noted, but TRANSPOSED[2] an octave lower in pitch. Relatively, the successive intervals in the two examples (*a*) and (*b*) are alike, (proved by the figures, which give the number of semitones contained in the intervals under which they are placed).



An exact transposition of the above to any degree other than the octave can be made only with the use of characters called SHARPS and FLATS,[3] which, when placed on a degree of the staff, cause that degree to temporarily represent a pitch one semitone higher or lower than ordinarily. Examples (*c*) and (*d*) following, are *not exact* transpositions of either (*a*) or (*b*) above, because at the * in (*c*) the pitch noted is too low by a semitone, and at the * in (*d*) too high by a semitone.

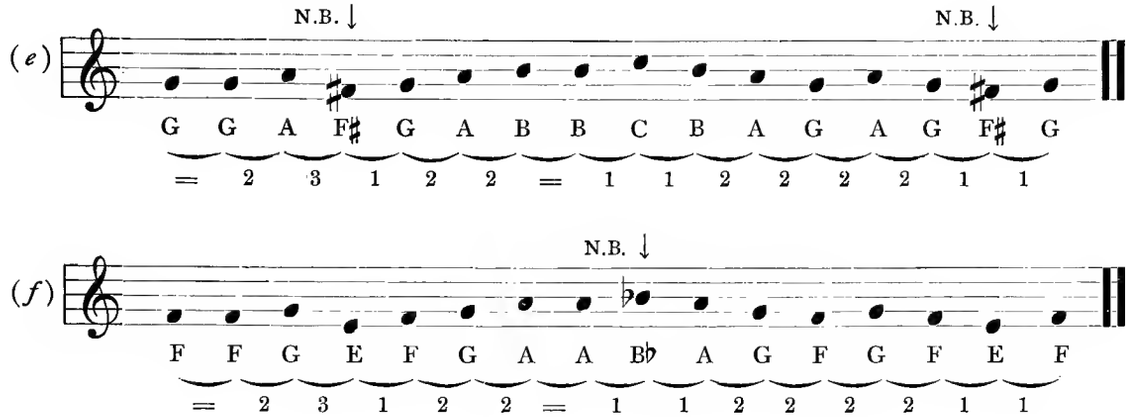


[1] LEGER (sometimes spelled LEDGER), from the French *leger*, light, slight, etc.

[2] TRANSPOSE, " to change the pitch of a composition higher or lower. In every correct transposition the melodic and harmonic effects are unchanged."

[3] See page 2.

In the following examples (*e*) and (*f*) these errors are corrected; in (*e*) by the *sharp* (♯), the sign for **raising,** by one semitone, the pitch represented by any line or space on which it appears, and in (*f*) by the *flat* (♭), the sign for **lowering** the pitch one semitone. In notation the sign appears **before** the note, of course; but in **naming** the INFLECTION the term "sharp" or "flat" is generally pronounced **after** the alphabetical name; as "F sharp," "B flat," and so on.



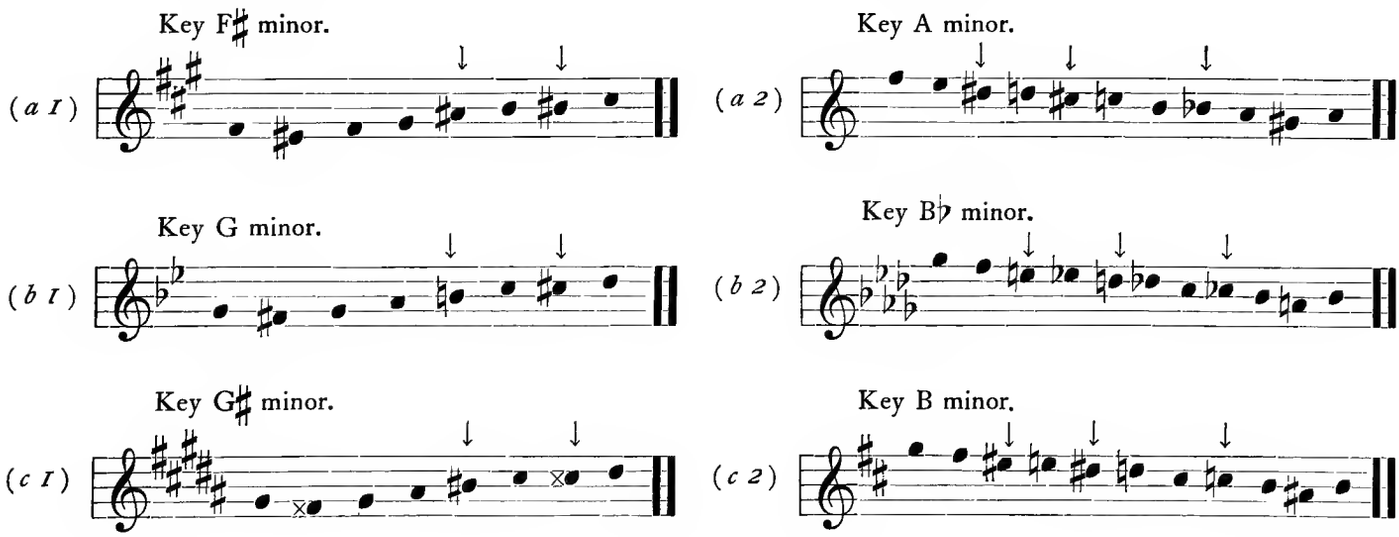
The above examples (*e*) and (*f*) are exact transpositions, lower by three and four degrees respectively, of the original example (*a*).

Sharps or flats **essential** to a KEY or SCALE[1] are generally, **once for all,** placed at the beginning of each staff immediately after the clef; when so placed they form the KEY-SIGNATURE.[2] Other sharps or flats occurring in the course of a composition are termed ACCIDENTAL sharps or flats.

A sign called the NATURAL (♮) is used to cancel the effect of a preceding sharp or flat, restoring the sharped or flatted degree to its normal or *natural* pitch.

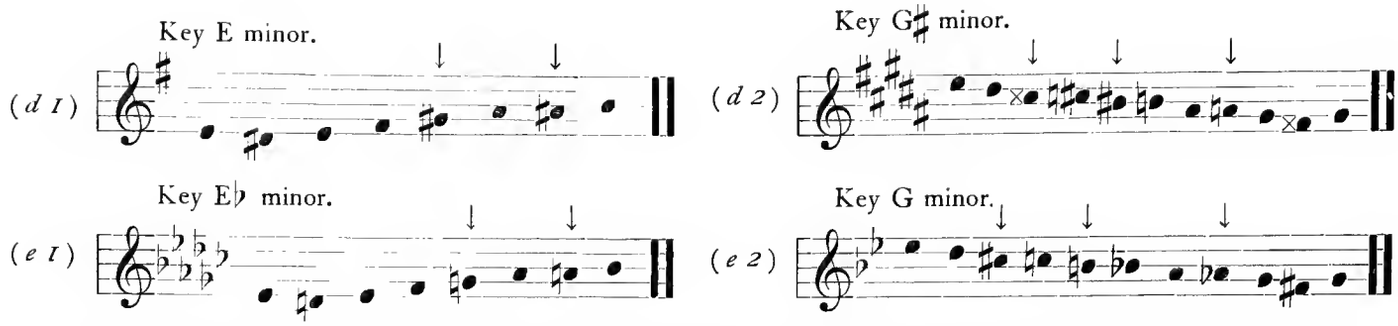
For grammatical reasons it is sometimes necessary that a particular line or space should temporarily represent a pitch *two* semitones higher or lower than normal; for this purpose the DOUBLE-SHARP (×), and the DOUBLE-FLAT (♭♭), are used; they are cancelled thus, ♮♯ or ♮♭, reducing the effect one semitone, or thus ♮ (improperly thus ♮♮), cancelling the effect entirely.

Of the following examples, (*b*) (*c*) and (*d*) (*e*) are exact transpositions, **one degree** (half-tone, or whole tone) higher and **one degree** lower, respectively, of the two examples under (*a*).



[1] KEY or SCALE = "A collection of notes within the compass of one octave, of which the first is called the TONIC, or KEYNOTE, to which note the others bear a fixed and definite relationship." (Prout.) Also see page 66 *et seq.*

[2] KEY-SIGNATURE. See page 70.

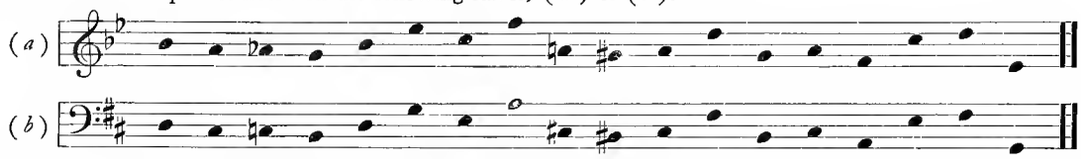


N.B. It is to be understood that the sharps or flats of the SIGNATURE affect not only the degree of the staff upon which they appear, but all octaves above or below upon the same staff.

A feature of modern music is the frequent use of CHROMATIC NOTES (notes foreign to the signature of the **prevailing** key[1]); see the notes indicated by the pointer (↓) in the above examples.

The second note in (*1*) and the last note but one in (*2*) of these same examples are not indicated as being chromatic, because in each case the note in question is the *leading-note*[2] of the prevailing key. The necessary *accidental*[3] in the notation of the leading-note of minor keys gives it the **appearance** of being chromatic, but modern musicians invariably class it as a DIATONIC NOTE.[4]

EXERCISE 1. Name the pitches noted on the following staves, (*a*) or (*b*).



EXERCISE 2. Point out every semitone in the succession of notes (*a*) or (*b*) of Ex. 1.

EXERCISE 3. Transpose, orally and at sight, the notes of Ex. 1 (*a*) or (*b*) *one degree* higher or lower. (N.B. The transposition throughout the exercise must be, uniformly, either a *whole tone* or a *semitone* above or below the original.)

RELATIVE DURATION OF TONE is represented by *varying the form of the note.* The most simple form is called a WHOLE NOTE (𝅝), sometimes called STANDARD NOTE; each addition to this form reduces the time-value one-half. In the following table each note represents half the value of the one preceding it. It will be seen that the second note is formed like the first, with the addition of a *stem*, and, as its name HALF-NOTE signifies, its time-value is one-half that of the whole note. The third note, called QUARTER-NOTE, has a solid HEAD[5] with a stem; other forms are obtained by adding one or more HOOKS to the stem of a quarter-note form.

NAME.[6] →	WHOLE NOTE.	HALF-NOTE.	QUARTER-NOTE.	EIGHTH-NOTE.	SIXTEENTH-NOTE.	THIRTY-SECOND-NOTE.
NOTE. →	𝅝	𝅗𝅥	𝅘𝅥	𝅘𝅥𝅮	𝅘𝅥𝅯	𝅘𝅥𝅰
NUMBERS illustrating RELATIVE and PROPORTIONAL VALUES.[7] *a* →	1	$\frac{1}{2}$	$\frac{1}{4}$	$\frac{1}{8}$	$\frac{1}{16}$	$\frac{1}{32}$
b →	2	1	$\frac{1}{2}$	$\frac{1}{4}$	$\frac{1}{8}$	$\frac{1}{16}$
c →	4	2	1	$\frac{1}{2}$	$\frac{1}{4}$	$\frac{1}{8}$
d →	8	4	2	1	$\frac{1}{2}$	$\frac{1}{4}$
e →	16	8	4	2	1	$\frac{1}{2}$
f →	32	16	8	4	2	1

N.B. The stem of a note may be turned either upward or downward without affecting its duration; e. g., 𝅘𝅥𝅮 or 𝅘𝅥𝅮.

[1] CHROMATIC. See pages 67 and 110. [2] LEADING-NOTE. See page 67. [3] ACCIDENTAL; a sharp, flat, or natural not found in the signature; see page 5. [4] DIATONIC. See page 66.

[5] The *head* of a note is that part which determines its place upon the staff.

[6] In England these notes respectively are named *Semibreve*, *Minim*, *Crotchet*, *Quaver*, *Semiquaver*, and *Demisemiquaver*. Occasionally a note formed thus ||𝅝||, called *Breve* (= Double whole note), is used. In days long ago, when the *Minima*, as its name implies, represented the shortest duration, two other notes (now obsolete) were used, the *Large*, or *Maxima*, (𝅜), and the *Long*, or *Longa*, (𝅛).

[7] For example, taking a Quarter-note to represent the unit (see third line of numbers, *c* →), then a half-note will represent twice and a whole note four times that unit; while eighth, sixteenth, and thirty second-notes, respectively, will represent halves, fourths and eighths of a unit.

The following table exhibits in another manner the relative value of these different notes.

1 Whole note represents a duration

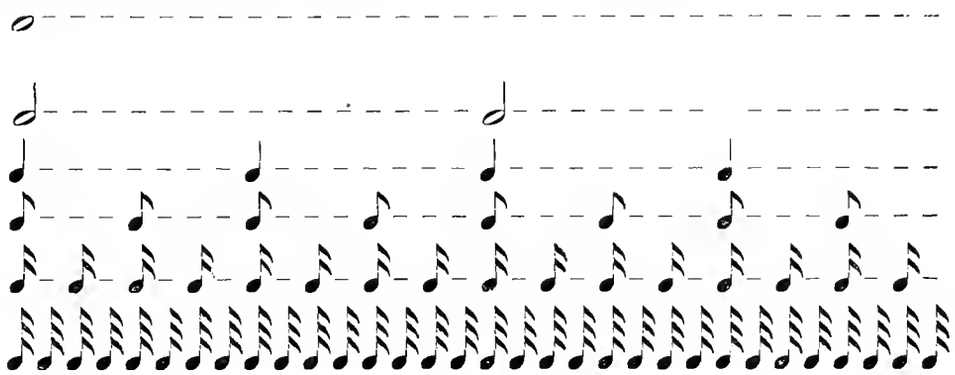
equal to 2 Half-notes

or to 4 Quarter-notes

or to 8 Eighth-notes

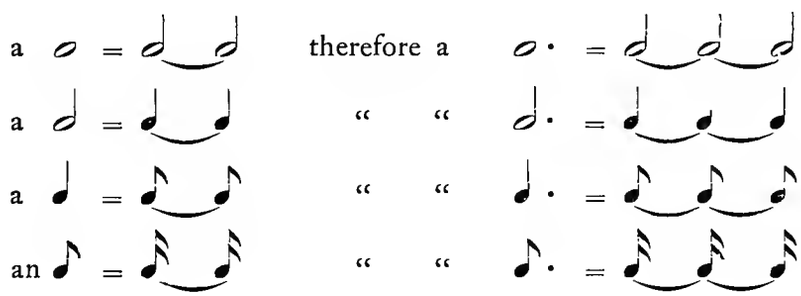
or to 16 Sixteenth-notes

or to 32 Thirty-second-notes



It follows, that 1 Half-note is equal in duration to 2 Quarter-notes, or to 4 Eighth-notes, or to 8 Sixteenth-notes, or to 16 Thirty-second-notes; that 1 Quarter-note is equal in duration to 2 8th-notes, or to 4 16th-notes, or to 8 32d-notes; that 1 Eighth-note is equal to 2 16th-notes, or to 4 32d-notes; and that 1 16th-note is equal to 2 32d-notes.

By the addition of a Dot (placed on the *right-hand side*) a note is made to represent an *increased* duration, adding one-half the value of the note; for example:



Or, to illustrate with the aid of numbers, taking an *un*dotted Quarter-note to represent the unit, the dotted notes will represent values as follows:

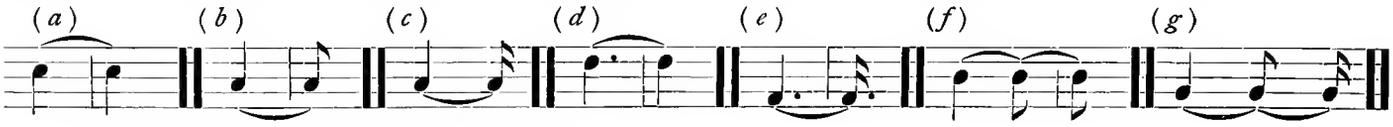
Undotted notes					
Relative values	4	2	1	$\frac{1}{2}$	$\frac{1}{4}$
Dotted notes					
Relative values	$4+2=6$	$2+1=3$	$1+\frac{1}{2}=1\frac{1}{2}$	$\frac{1}{2}+\frac{1}{4}=\frac{3}{4}$	$\frac{1}{4}+\frac{1}{8}=\frac{3}{8}$

Two dots or even Three dots may be used (·· or ···); each *additional* dot increases the duration of the note by half the value of the *preceding* dot. For illustration, suppose an undotted quarter-note ( ) to represent one second of time, a dotted whole note (.) would represent six seconds, a double-dotted whole note (..) seven seconds, and a triple-dotted whole note (...) seven and a half seconds. This latter combination may be analyzed and exhibited thus:

Note and dots: ↓ ↓ ↓ ↓ = Triple-dotted whole note.

Time-value: $4 + 2 + 1 + \frac{1}{2}$ = Seven and a half.

Various prolongations may be produced by *tying* or *binding* suitable notes. The TIE or BIND is a curved line above or below two immediately adjacent notes of the *same pitch*. The following example exhibits a quarter-note prolonged to various lengths by means of tied notes and dots.

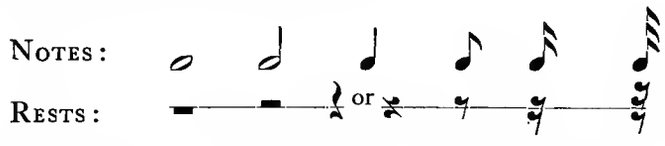


(*a*) time-value equals one half-note.
(*b*) " " " a dotted quarter-note (= 3 8th-notes).
(*c*) " " " five sixteeenth-notes.
(*d*) " " " five eighth-notes.
(*e*) " " " fifteen thirty-second-notes.
(*f*) " " " two quarter-notes.
(*g*) " " " a double-dotted quarter-note (= 7 16th-notes).

"Prolongations such as the above are endless in variety."

The sign 𝄐, called a PAUSE or HOLD, placed over or under a note, increases its duration *ad libitum*, that is, at the will of the singer.

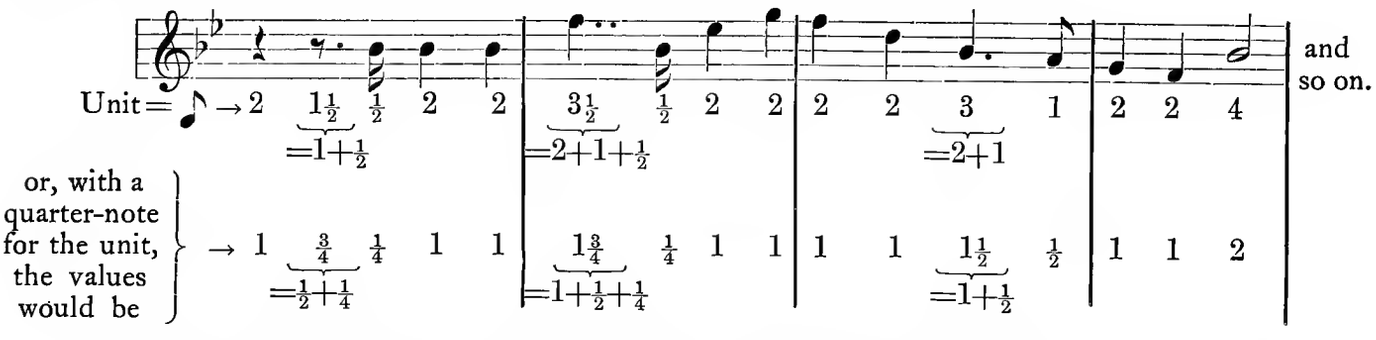
DURATION OF SILENCE is represented by characters called RESTS. Each note has its corresponding rest, the form of which is shown in the following table:



The duration of a rest, like that of a note, may be increased by the use of dots.

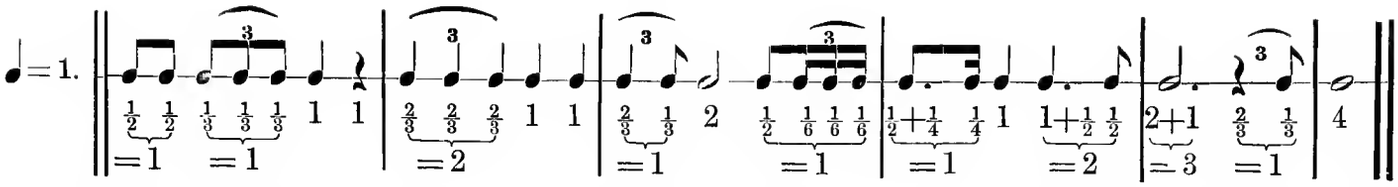
Students are often careless in their attention to rests. Much of the good effect of a composition depends upon the exact observance of the signs for silence. The student therefore should make himself thoroughly familiar with them.

The student will find it excellent practice to take a piece of music and mentally pronounce the value of each note successively in its relation to some suitable unit. In the short example following, with an eighth-note for the unit, the values relatively will be as indicated by the figures.



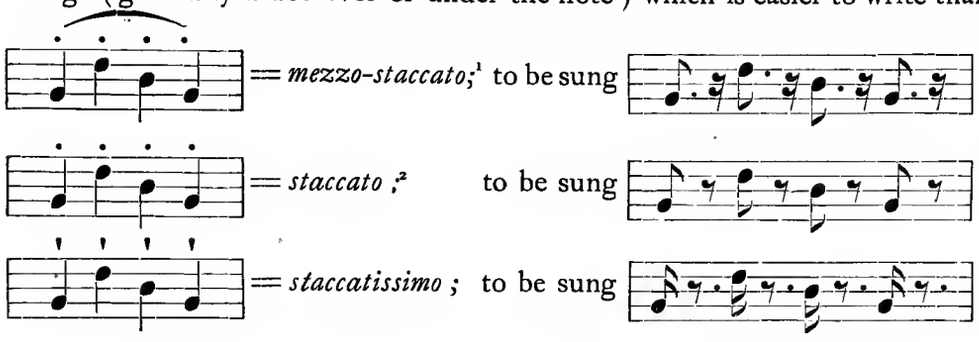
There is no specially formed note which represents a *third* of any other note, and as this fraction of duration is of frequent occurrence, especially in modern music, the exigency is met by grouping three notes (or notes and rests) of one and the same value, which are to be performed in the regular time of two of like value. The *group* is called a TRIPLET, and its special sign is a figure 3 with a curved line over or under the group, thus: (*a*) or , (*b*) , (*c*) , (*d*) (=).

Sometimes the curved line is omitted. Each eighth-note (or rest) in the foregoing groups represents *one-third* of a regular quarter-note; the quarter-note in group (*d*) represents *two-thirds* the value of a *regular* quarter-note. In the following example, the value of each note as compared with the unit (a quarter-note) is expressed by the figure immediately below the note.



Other extraordinary groupings occasionally occur where an irregular number of notes are to be sung in the time of a regular number: two (a *Duplet*), or four (a *Quadruplet*), in the time of three; five (a *Quintuplet*), or six (a *Sextuplet*), in the time of four; and so on.

When notes are to be sung in a **detached** or **separated** manner, the composer often uses a special word or sign (generally a dot over or under the note) which is easier to write than the regular *rest*; for example:



decreasing the duration of each note by a quarter of its value.

decreasing the duration of each note one-half.

decreasing the duration of each note by three-quarters of its value.

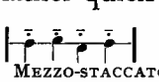
In **speaking** of the relative value of notes (and rests), the word BEAT (or PULSE) is often used as an equivalent for the unit of measurement; for example, taking the half-note to represent one beat, the other notes will represent values as follows: 𝅗𝅥 = two beats, ♩ = one-half beat, ♪ = a fourth of a beat, 𝅘𝅥𝅯 = an eighth of a beat, 𝅗𝅥. = three beats, 𝅗𝅥. = one beat and a half, ♩. = three-quarters of a beat, ♪. = three-eighths of a beat, and so on. (See page 16 for another definition of this word.)

Tempo.

ABSOLUTE DURATION is indicated by a METRONOMIC SIGN[3] placed at the commencement of the music; for example, M.M.[4] ♩ = 60 signifies a PACE (tempo) equal to 60 beats (units of time) per minute, a quarter-note (or its equivalent) to occupy each beat. The whole note, under such a sign, would represent an *absolute duration* of four seconds, the half-note would represent exactly two seconds, and so on. When no metronomic sign is given, the pace is *suggested* by words, Italian as a rule, placed at the beginning of the music; the *exact* pace and, as a consequence, the duration of the beat, being left to the singer's individual taste.

WORDS SUGGESTING PACE.[5]
(Tempo-marks.)

SLOW	LARGO.	Broad, wide, large.
	GRAVE.	Grave, heavy.
	LENTO.	Slow, tardy.
	ADAGIO.	Slow.
MODERATE	ANDANTINO.	Slower than *Andante*, but often used in the opposite sense.
	ANDANTE.	Going (i.e., rather slow).
	MODERATO.	Moderate.
	COM(M)ODO.	Convenient, easy, leisurely.
	ALLEGRETTO.	Rather quick (i.e., slower than *Allegro*).

[1] *Mezzo-staccato* is sometimes indicated thus: 

[2] STACCATO (*Italian*), detached, separated. MEZZO-STACCATO, semi-detached. STACCATISSIMO, extremely detached.

[3] The METRONOME is an instrument, actuated by clockwork, for measuring time. To whatever number the slider on the pendulum is set, this latter is caused to swing or beat that number per minute.

[4] M. M. stands for Maelzel's Metronome (Maelzel was the inventor of the instrument); these letters are often omitted.

[5] Consult a "Dictionary of Musical Terms" for other words.

FAST	ALLEGRO.	Quick, cheerful.
	VIVACE.	Lively, sprightly, vivacious.
	PRESTO.	Fast, rapid.
	PRESTISSIMO.	Very fast.

The above words are often modified by other words used in conjunction; e.g., *Allegro assai*, **very** quick.

In the course of a composition the following terms relating to pace occasionally occur:

RALLENTANDO (abbreviated to *rall.*). } Slower by degrees.
RITARDANDO (abbreviated to *rit.*). }

RITENUTO (abbreviated to *riten.*). Retained, held back, i.e., suddenly slower.

ACCELERANDO (abbreviated to *accel.*). Quicker by degrees.

STRINGENDO (abbreviated to *string.*). Drawing close, i.e., accelerating swiftly.

A TEMPO. In time. Used after either of the above.

TEMPO RUBATO. Robbed time. Irregular time, retarding one note and quickening another for the purpose of expression, as the singer's taste dictates.

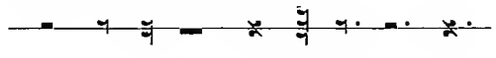
TEMPO GIUSTO. In exact time.

L'ISTESSO TEMPO. In the same time. Used in the course of a composition when the note representing the beat has been changed, but the beat itself is to be the same length as before.

AD LIBITUM. } Not in strict time, but at the singer's "will" or "pleasure."
A PIACERE. }

EXERCISE 4. Name the following notes in the order of their time-values, beginning with the longest:

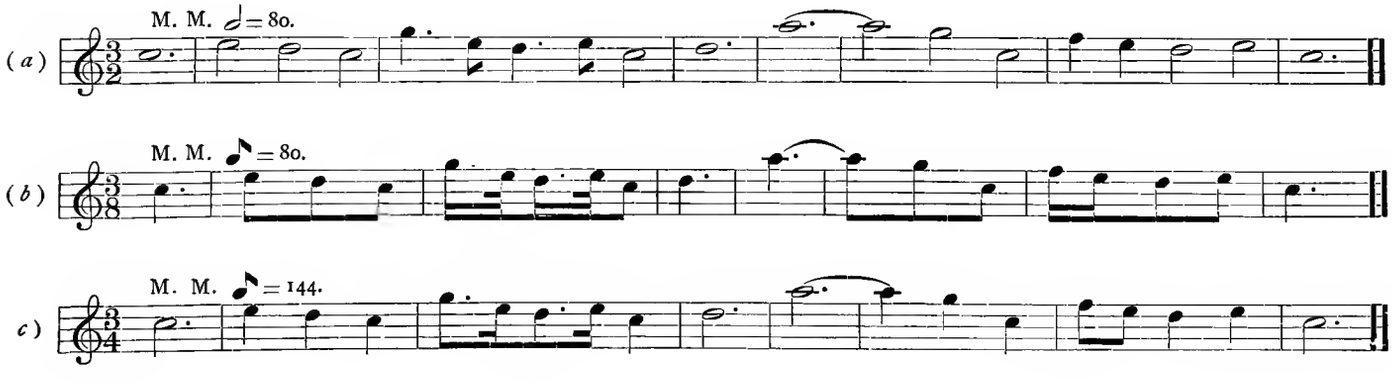
EXERCISE 5. Name the notes which correspond to the following rests:



EXERCISE 6. What tied notes would express the same values as the dotted notes in the following?

EXERCISE 7. Express by numbers the value of the notes and rests in the following: (*a*) Taking a quarter-note for the unit of measurement; (*b*) taking an eighth-note for the unit of measurement.

EXERCISE 8. Examine carefully the following passages (*a*), (*b*), and (*c*), and say whether, in performance, one would occupy a longer or shorter time than the other.



Time.

TIME[1] (= *Metre*) in music is the *regular recurrence* of ACCENT (emphasis, or stress). There are primarily three grades of accent, namely, STRONG, MEDIUM, and WEAK. "The stress or emphasis, laid upon certain syllables in the words of ordinary speech, affords a simple illustration of accent." E.g., recite the following words *slowly*, pronouncing the syllables at equal intervals. Repeat each example several times. (S = Strong, M = Medium, W = Weak accent.)

(*a*) — S w S w S w
‖: PRAC - TISE | EAS Y | AC CENT :‖

(*b*) — S w w S w w S w w
‖: REG - U - LAR | CLAS - SI - FIED | EM - PHA - SIS :‖

(*c*) — S w w M w w
‖: CIR - CUM - LO - CU TION - AL :‖

(*d*) — S w M w S w M w
‖: VO CAL - IZ ING | REG U - LAR - LY :‖

In musical notation the *strong accent* is located by the BAR, a vertical line drawn across the staff thus: . This regularly recurring strong accent divides the music into equal portions called MEASURES (sometimes called *Bars*). The subordinate (*medium* and *weak*) accents divide the *measures* into equal parts called BEATS. The measures, in agreement with the divisional number, are classified as being in either DUPLE (= two), TRIPLE (= three), or QUADRUPLE (= four) time.

The *time* (duple, triple, or quadruple) of a composition is indicated by a sign called the TIME-SIGNATURE, placed at the beginning, immediately after the Clef and Key-signature, and usually in the *form* of a numerical fraction, the upper figure denoting the number of units in each measure, while the kind of note taken to represent the unit is shown by the lower figure.

When the note representing the *beat* is divisible by two (or any multiple of two), the time is termed SIMPLE; when divisible by three (or any multiple of three), it is termed COMPOUND.

For *Simple time-signatures* the upper figure is always either 2, 3, or 4, and the note representing the *beat* will be an ordinary undotted note; e. g., $\frac{2}{4}$ = *simple duple time*, each measure containing the equivalent of two quarter-notes.

The upper figure of *Compound time-signatures* is always either 6 (= *two* threes), 9 (= *three* threes), or 12 (= *four* threes), and the note representing the *beat* will be a *dotted note* (divisible by three); e.g., $\frac{6}{8}$ (= $\frac{2}{4}$.) = *compound duple time*, each measure containing the equivalent of two dotted quarter-notes.

The TABLE exhibits the different TIME-SIGNATURES, with corresponding MEASURE[2] and BEAT[3] values.

		DUPLE.		TRIPLE.				QUADRUPLE.			
ACCENTS. →		S.	W.		S.	W.	W.		S.	W.	M.	W.
SIMPLE.	$\frac{2}{2}$ =	𝅗𝅥	𝅗𝅥	$\frac{3}{2}$ =	𝅗𝅥	𝅗𝅥	𝅗𝅥	$\frac{4}{2}$ =	𝅗𝅥	𝅗𝅥	𝅗𝅥	𝅗𝅥
	$\frac{2}{4}$ =	♩	♩	$\frac{3}{4}$ =	♩	♩	♩	$\frac{4}{4}$ =	♩	♩	♩	♩
	$\frac{2}{8}$ =	♪	♪	$\frac{3}{8}$ =	♪	♪	♪	$\frac{4}{8}$ =	♪	♪	♪	♪
COMPOUND.[4]	$\frac{6}{4}$ =	𝅗𝅥.	𝅗𝅥.	$\frac{9}{4}$ =	𝅗𝅥.	𝅗𝅥.	𝅗𝅥.	$\frac{12}{4}$ =	𝅗𝅥.	𝅗𝅥.	𝅗𝅥.	𝅗𝅥.
	$\frac{6}{8}$ =	♩.	♩.	$\frac{9}{8}$ =	♩.	♩.	♩.	$\frac{12}{8}$ =	♩.	♩.	♩.	♩.
	$\frac{6}{16}$ =	♪.	♪.	$\frac{9}{16}$ =	♪.	♪.	♪.	$\frac{12}{16}$ =	♪.	♪.	♪.	♪.

[1] The term TIME is often used as if synonymous with *duration*; e.g., a half-note is equal in time to four eighth-notes (see page 7); also for the term *pace*, e.g., quick time, slow time, etc. (see page 9).

[2] MEASURE. The portion of music between a *strong* accent (the principal accent) and the *next strong* accent.

[3] BEAT. The portion of music between any one *primary* accent, and the *very next primary* accent.

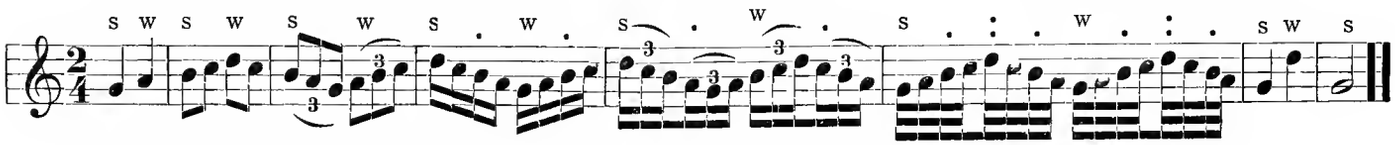
[4] N.B. In compound time-signatures the lower figure denominates a note which is only a *third* of the *beat*.

N.B. $\frac{4}{4}$ is often indicated by the ancient sign 𝄴, a combination of dot and imperfect circle; and $\frac{4}{2}$ or $\frac{2}{2}$ by a similar character with a line through it, 𝄵.

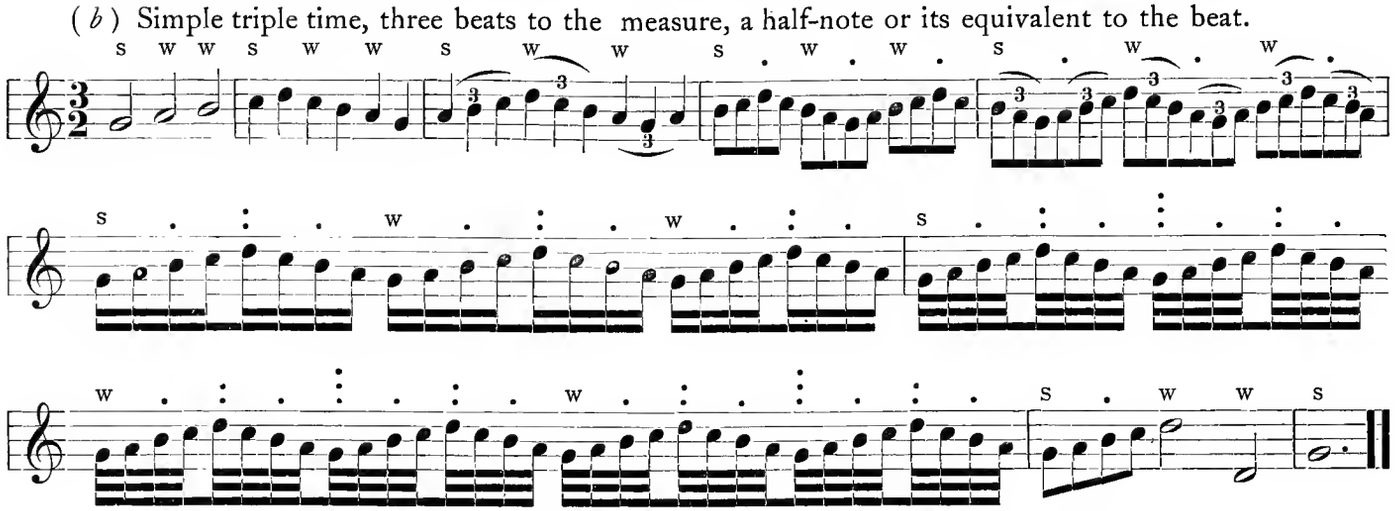
Besides the *primary* or *measure*-accents, there are *secondary* accents, inferior in force to the primary, which divide the *beats* into two, three, four or more parts.

In the following examples, the *primary* or *measure*-accents are marked S, M, or W (explained above); the *secondary* accents being marked by *dots*, and their relative force shown by the *number* of dots — the stronger the accent, the more dots the note will have; notes unmarked are unaccented.

(*a*) Simple duple time, two beats to the measure, a quarter-note or its equivalent to the beat.



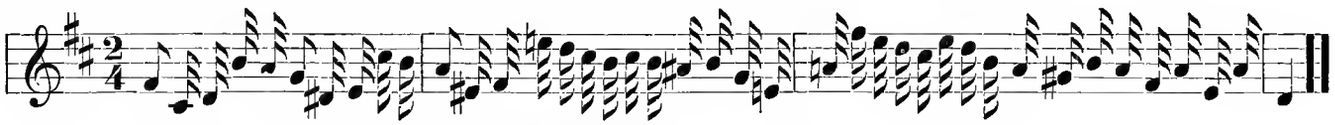
(*b*) Simple triple time, three beats to the measure, a half-note or its equivalent to the beat.



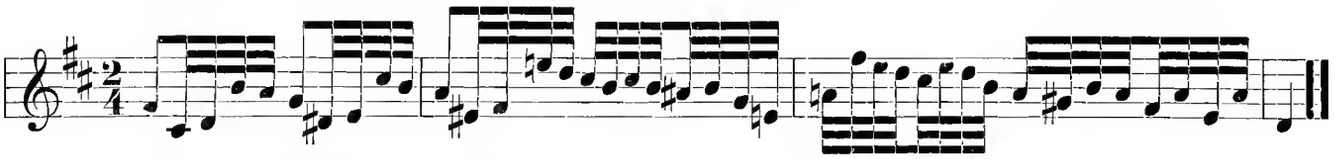
The Double-bar (two vertical lines placed close together across the staff) marks the end of a composition or of an important portion of it. The double-bar does not always coincide with the place of the ordinary bar.

In music having several notes to each beat, the hooks (see page 6) of eighth-notes, sixteenths, etc., are generally joined, grouping the notes in accordance with the accentuation. This simple plan enables the singer to locate the grammatical accents at sight. Compare (*a*) and (*b*) following.

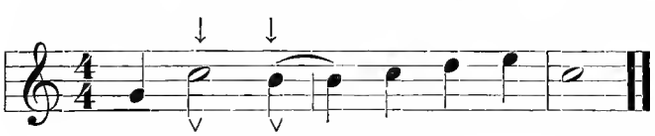
(*a*)

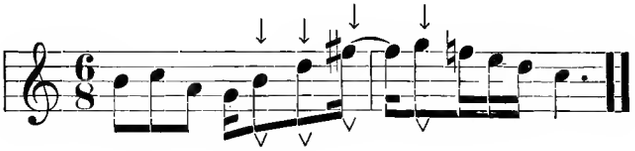


(*b*)



The *regular accent* is sometimes disturbed by Syncopation, that is, a weak part of a measure is given special emphasis and is *prolonged* into a stronger part (without re-sounding), the accentuation thereby being "contracted"; hence the term *syncopation*. Examples:





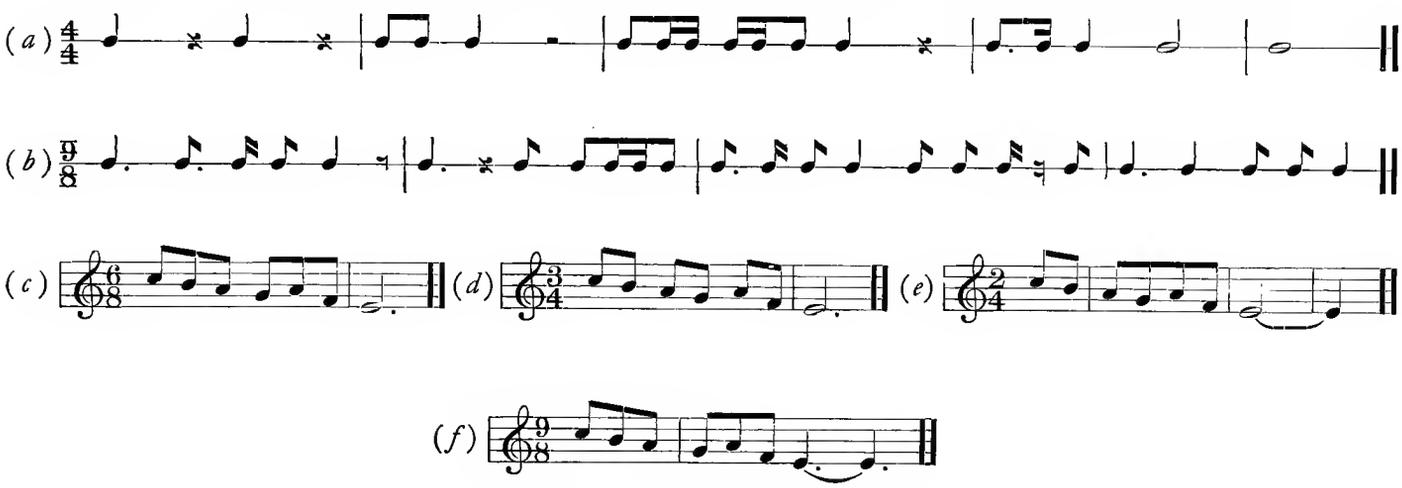
Other *irregular* accents (for purposes of expression) are indicated by special signs, ∧ ∨ > and <, or by the abbreviations *sfz sf sff* (*sforzando*), or *fz* (*forzando*), Italian words meaning "forcing."

"Accent is the life of music and is of multitudinous variety of shading and intensity." (Mathews.)

The practised vocalist should be able to *play* upon his *vocal cords* with his breath as expressively and easily as a skilled violinist plays upon the strings of a violin with the bow. All the various effects of accent depend upon the artistic management of the breath in the one case, and upon the artistic management of the bow in the other.

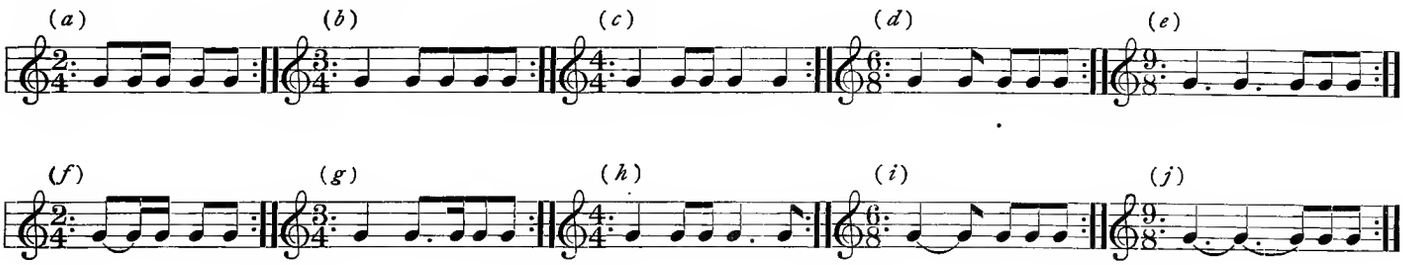
An important feature of this METHOD FOR VOCALISTS is the repetition of many of the exercises with varied accentuation, and it is of the utmost importance to the student that they should be so practised. At first, there may be a tendency to "hammer out" the accents in *kindergarten* style, but with careful and regular practice this will gradually give way to a graceful and artistic accentuation.

EXERCISE 9. In the following, which are the accented notes, and of what grade are they — Strong, Medium, or Weak?

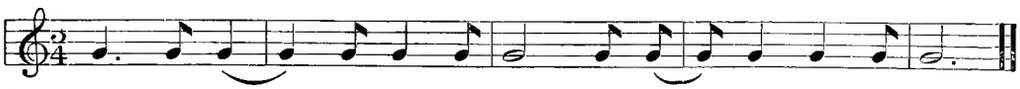


EXERCISE 10. Where, in the following, should bars be placed to make it accord with the time-signature?

EXERCISE 11. The following measures (*a* to *j*) each contain five notes. Monotone them (using the syllable Lä) in accordance with the time-signature. Mark the time (say about M. M. ♩ = 60) by tapping at the **commencement** of each beat with a pointer, or other suitable object. Each measure should be repeated several times.



EXERCISE 12. Point out the syncopated notes in the following:

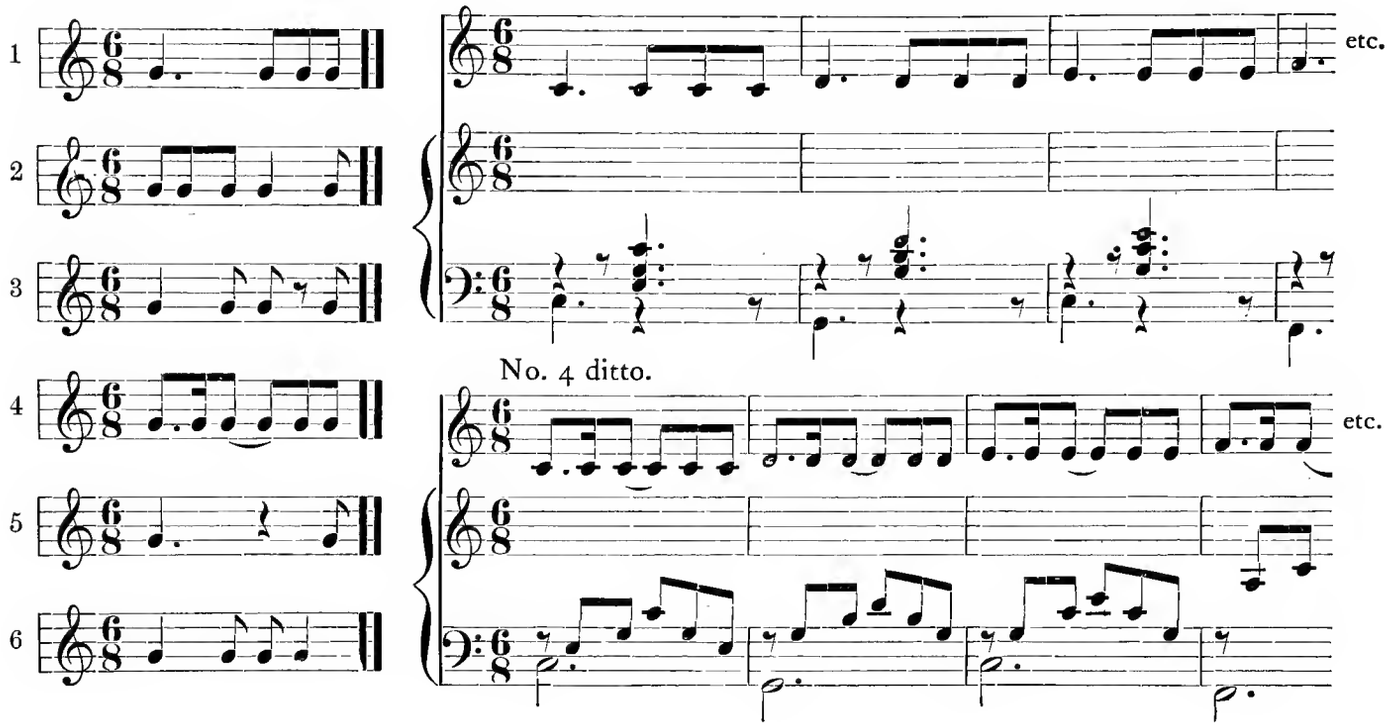


EXERCISE 13. Monotone the above (Ex. 12) and *beat the time* as in Ex. 11.

For additional practice in this important (and often much neglected) part of the singer's education, the student should **invent** RHYTHMS[1] for himself, and then monotone them as in Ex. 11, also, he should sing them to the notes of a scale with an accompaniment which may be adapted from Ex. 93.

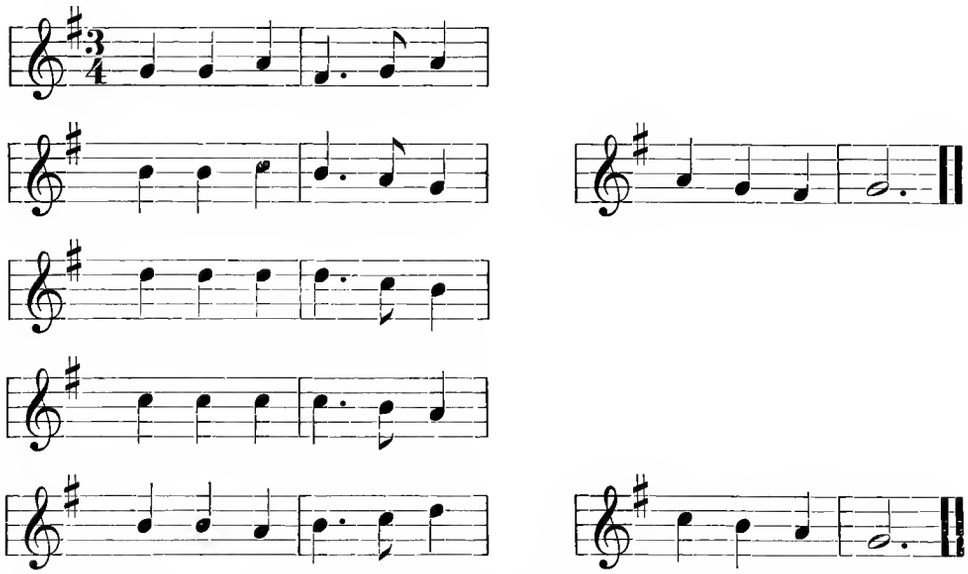
Here is an abbreviated example in $\frac{6}{8}$ time.

RHYTHMS. No. 1 of the foregoing RHYTHMS Scalewise, in Key of C.



The student should also carefully examine a number of solfeggi, songs, etc., and notice the unity of effect obtained by *rhythmical repetitions*, often coupled with more or less close *tonal imitation*.

For example:



[1] RHYTHM: "Measured motion: a regular grouping of long and short, accented and unaccented sounds."

Embellishments.

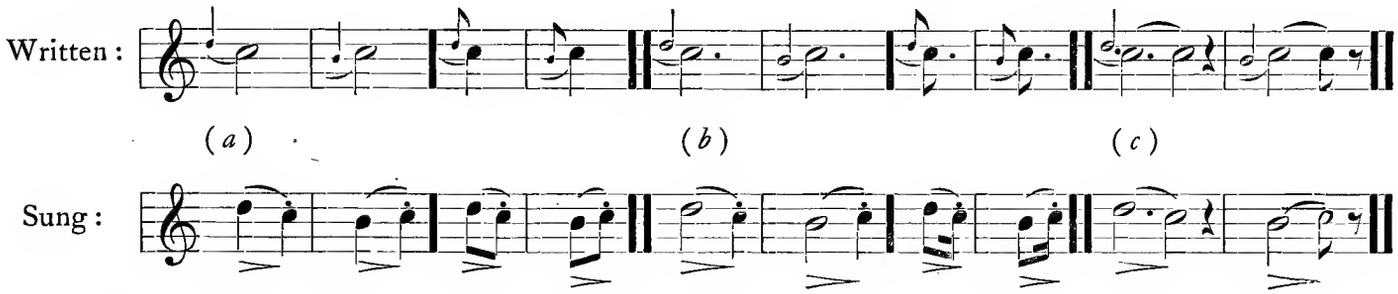
Notes added to a composition by the composer or the singer solely for their ornamental effect, are called EMBELLISHMENTS, or GRACES. The most important are the *Appoggiatura*, the *Acciaccatura*, the *Turn*, and the *Trill*.

The embellishing notes are technically termed AUXILIARY NOTES, and the note they embellish is called the PRINCIPAL NOTE.

The time required for the execution of grace-notes is taken from the note they embellish.

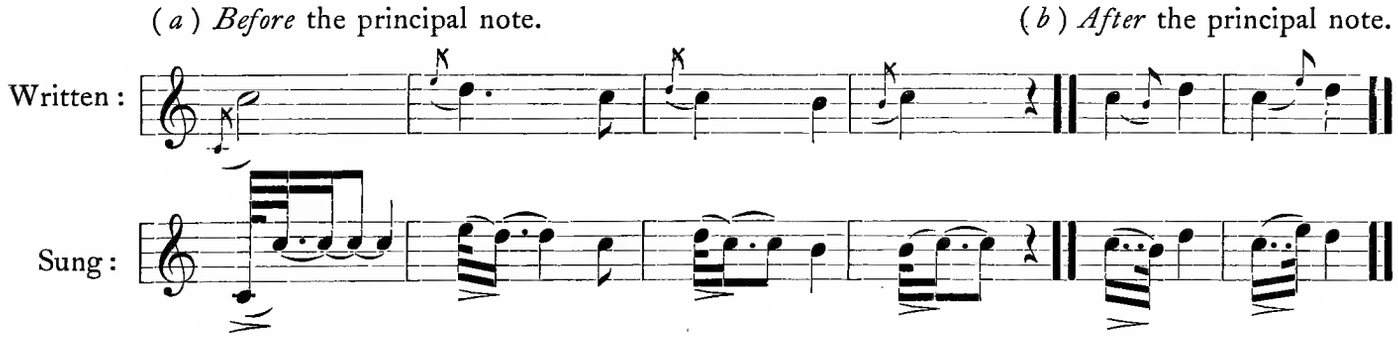
The APPOGGIATURA ("leaning-note") is an *accented* grace-note added above or below a principal note, and is generally written as a small-sized note corresponding in time-value to its intended length. Its time-value is determined by that of the note it graces, namely (*a*) one-half an ordinary note, (*b*) two-thirds of a dotted note, and (*c*) the whole value of the first of two tied notes.

Examples:

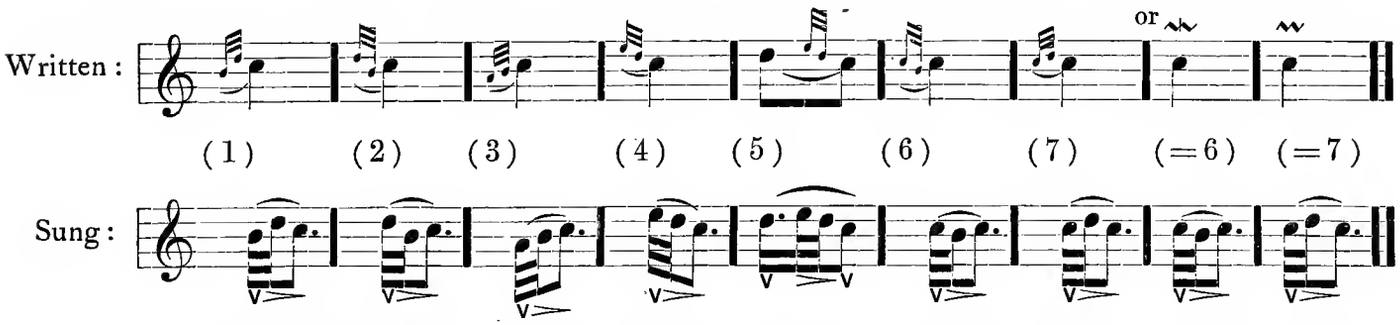


Modern composers often write the *Appoggiatura* as a note of the usual size and of the exact time-value required.

The SHORT APPOGGIATURA[1] is an auxiliary note above or below a principal note, executed rapidly, "giving a kind of *fillip* to the accent." It is generally written as a small-sized eighth-note having a short oblique line through stem and hook:



The DOUBLE-APPOGGIATURA consists of two rapidly executed grace-notes added to a principal note.

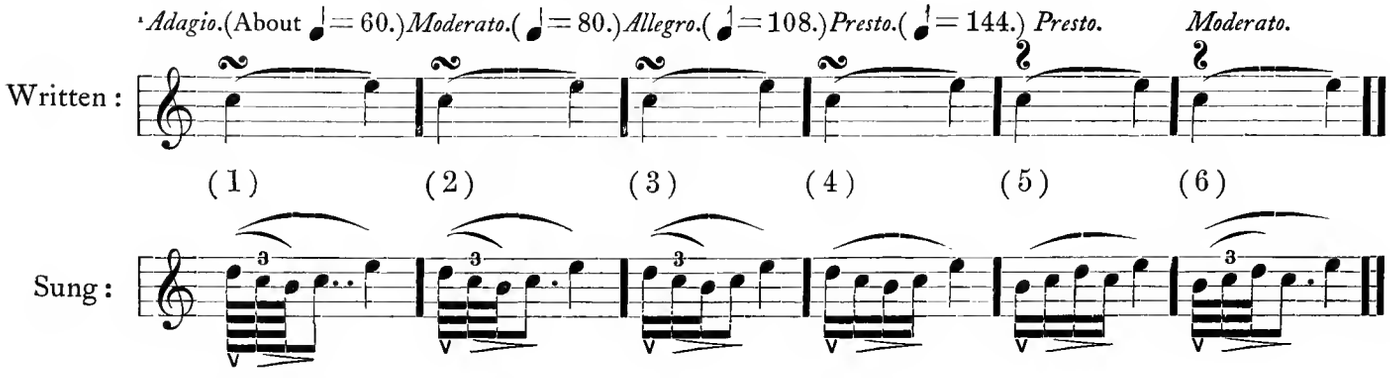


No. 1 to 4 occur *before* the principal note; No. 5 is an example in which the ornament occurs *after* the principal note; No. 6 is often called a *Mordente*,[2] and No. 7 an *Inverted Mordente*.

[1] Sometimes called the *Acciaccatura* (crushed note).

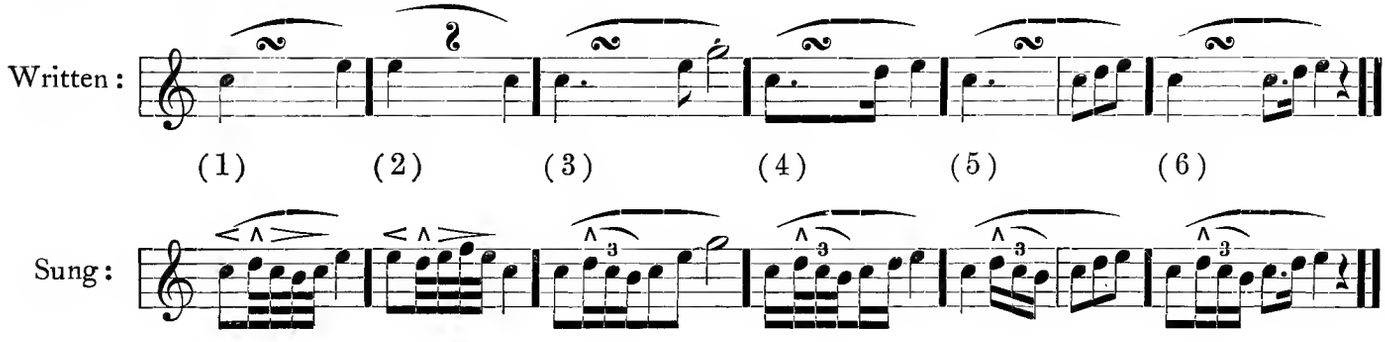
[2] MORDENTE (Italian), biting, cutting; also called a *beat*, or a *passing shake*.

The TURN, as its name signifies, is an embellishment which winds around the principal note, forming a *gruppetto* (a group of three or four notes) in which the principal note alternates with two auxiliary notes one degree higher and lower. It is indicated by the sign ∾. When the sign is written immediately **over** or **under** a note (the principal note), it should be sung thus:

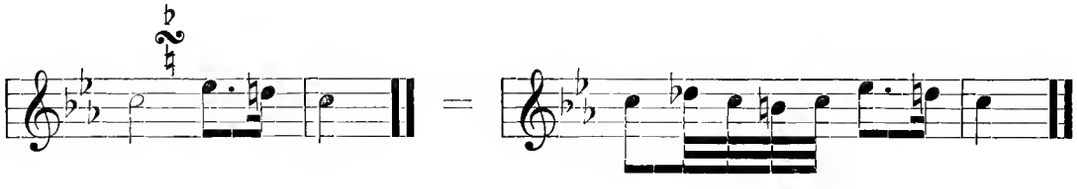


Nos. 5 and 6 are examples of the INVERTED TURN; it *commences* with the *lower* auxiliary note.

When the sign for the turn occurs **between** two notes (the first of the two is, of course, the principal note), it will be sung as below:



Sharps, flats, or naturals *under* or *over* the sign (thus, ♯∾ ♮∾ ♭∾ ♮∾) refer to the lower or upper auxiliary note of the turn respectively, and must be sung accordingly; for example:



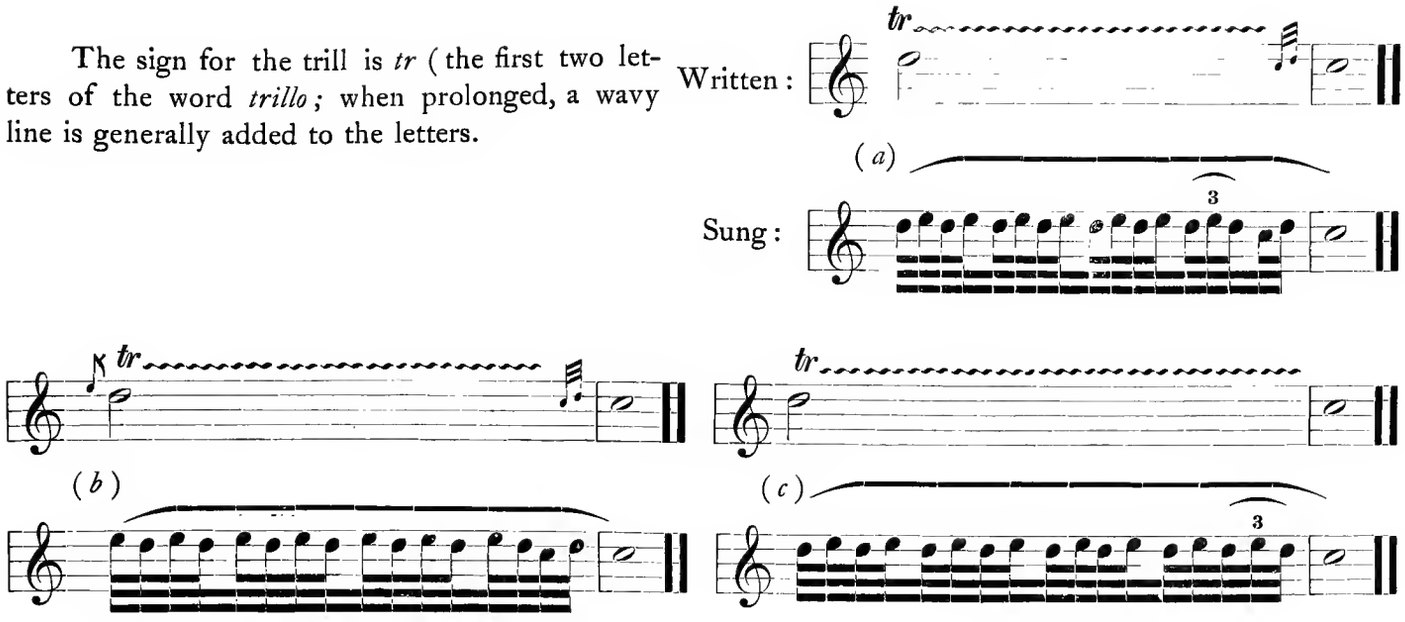
The TRILL occupies the whole time-value of the principal note, and consists of a rapid and even alternation of a principal note with an auxiliary note one degree higher. In modern music the trill generally commences upon the principal note, and always ends upon it (see example *a* below). If the trill is to commence on the auxiliary, it is usually indicated by a small note prefixed to the principal note (see example *b*). A *complete trill* closes with a *turn*, often indicated by two small-sized notes (see examples *a* and *b*). The *incomplete trill* has no *turn* at the close (see example *c*).

The number of *beats*[2] in a trill depends upon the *time* and *pace* of the composition, and the ability of the singer; there should be as many beats as possible, consistent with perfect intonation and the characteristics of the music in which the trill occurs.

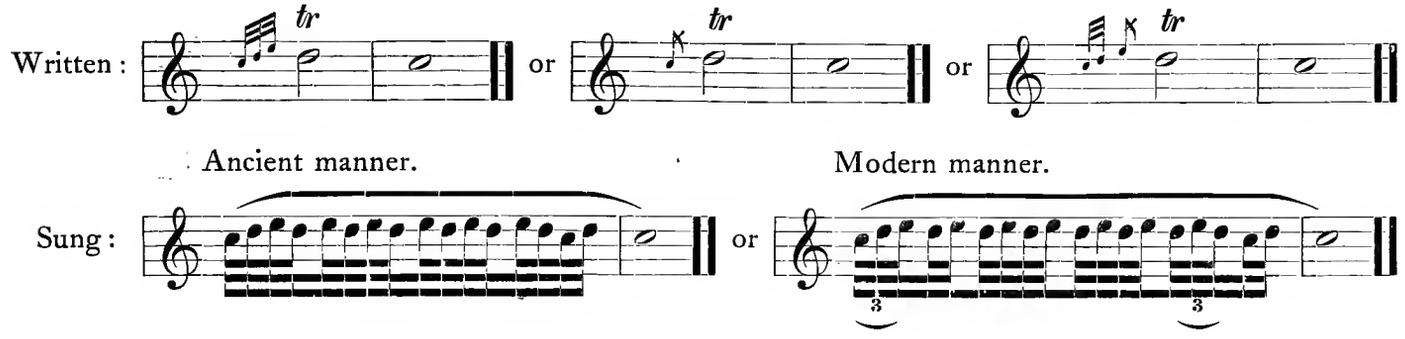
[1] See page 9, also Ex. 131.

[2] Each recurrence of the two notes (principal and auxiliary) is called a *beat*. This must not be confounded with the term "beat" defined on pages 9 and 11.

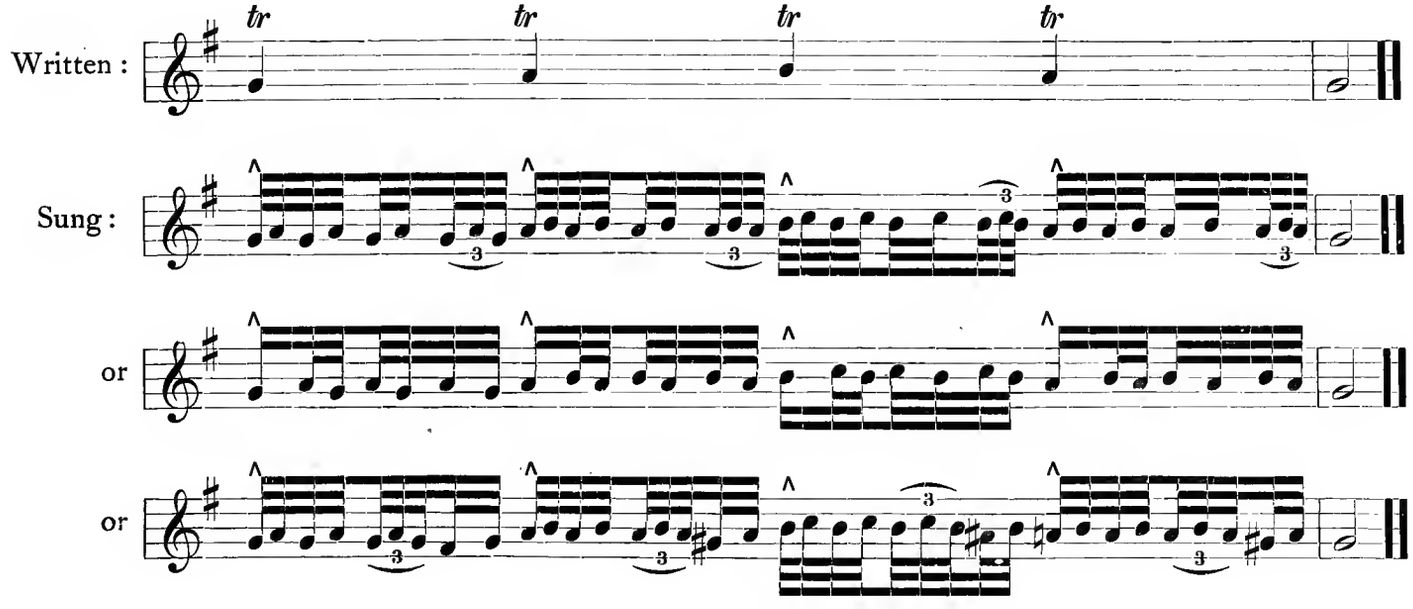
The sign for the trill is *tr* (the first two letters of the word *trillo;* when prolonged, a wavy line is generally added to the letters.

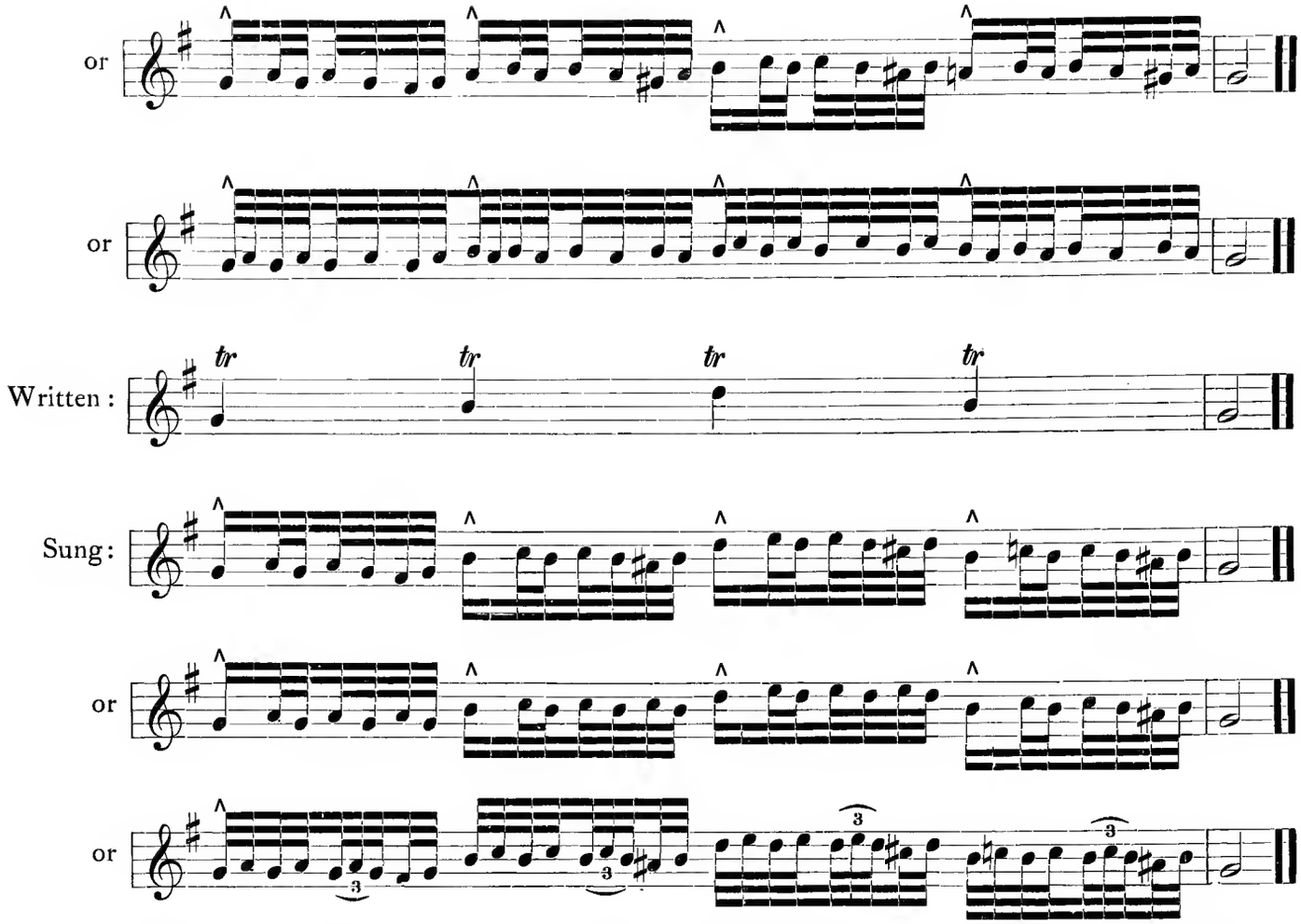


The trill is sometimes "prepared," that is, the principal note is preceded by an auxiliary one semitone lower. It is indicated and sung as follows:

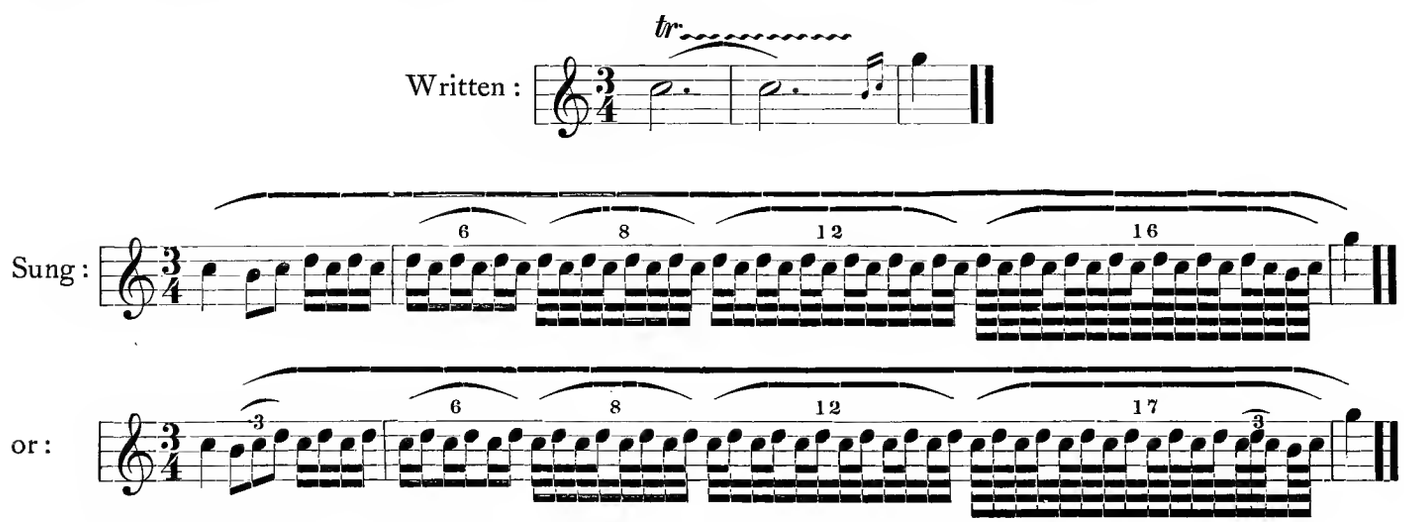


A succession of trills ascending or descending by degrees or by skips is called a *catena di trilli* (chain of trills). The following examples show how they may be sung.

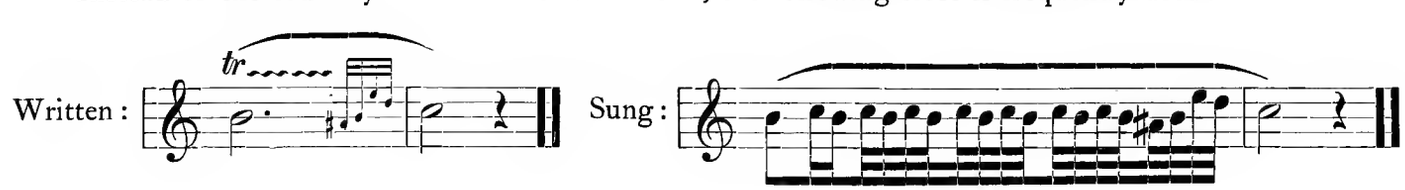




Long trills may be *prepared* and the recurrence or rapidity of the *beats* graduated from comparatively slow to the greatest possible velocity, somewhat as illustrated in the following examples.



Instead of the ordinary turn at the end of a trill, the following close is frequently used:



INTENSITY and EXPRESSION, like PACE (see page 9), so far as possible, are indicated by Italian words, placed either at the beginning or in the course of a composition. The following table exhibits the principal words relating to INTENSITY (loudness or softness).

WORD.	ABBREVIATION.	MEANING.
Pianissimo.	*pp*	Very soft.
Piano.	*p*	Soft.
Mezzo piano.	*mp*	Moderately soft.
Mezzo forte.	*mf*	Moderately loud.
Forte.	*f*	Loud.
Fortissimo.	*ff*	Very loud.
Sottovoce.		With a subdued voice (*piano*).
A mezza voce.	*m. v.*	With half the power of the voice (medium force).
A piena voce.		With full power of the voice (*forte*).
Crescendo.	*cres. or* <	Gradually increasing the force.
Diminuendo.	*dim. or* >	Gradually diminishing the force.
Rinforzando.	*rf*	"Reinforcing"; with additional stress.
Sforzando.	*sfz, sf, or* > ∧	"Forcing"; special or sudden emphasis.*
Morendo.		
Smorzando.	*smorz.*	Gradually diminishing the power and the pace.
Calando.	*cal.*	(Implying both *Dim.* and *Rall.* combined).
Perdendosi.	*perd.*	

A few of the words indicating EXPRESSION are listed below. For other words used in musical works, consult a Dictionary of Musical Terms.

A. At, for, by, in, to, with; *a battuta*, by the beat; i.e., in strict time after an interruption.

Abbandono. Abbandonment; *con abbandono*, in an impassioned style; as if carried away by emotion.

Abbassamento. Lowering; *abbassamento di voce*, lowering (in loudness) of the voice.

Affettuoso. Affectionate; *con affetto*, with tenderness and pathos.

Agilità. Lightness, nimbleness; *con agilità*, with agility.

Agitato. Agitated; in a restless or agitated manner.

All', alla. To the, at the, in the, in the style of; *alla cappella*, in the Church style; *all' antico*, in the ancient style.

Allargando. Growing broader, i.e., gradually slower and louder.

Amoroso. Loving, tender; *con amore*, with tenderness.

Animato. Animated; *con anima*, with animation, with soul, with spirit.

Appassionato. Impassioned, i.e., with fervid, strong emotion.

Appoggiando. Leaning on, supported. Applied to tones which glide over to the next without a break, as in *appoggiatura*. (See EMBELLISHMENTS, page 15, and PORTAMENTO DI VOCE, page 113.)

Ardente. Ardent, fiery.

Aspirare. To aspirate; to breathe audibly. Occasionally used to express very great emotion.

Assai. Very; *largo assai*, very slow.

Ben. Well; *ben pronunziato*, well or clearly pronounced; *ben marcato*, well or distinctly marked.

* N.B. "The force has to be suddenly (though not too suddenly) reduced after the first grip of the tone. The close of the *sfz* should not be softer than the level of force marked. For example, in a passage marked *f* the actual attack of the *sfz* must be louder than *f*, and the end of the *sfz* must be not less than *f*. It requires very great skill and delicacy to make a proper *sfz* in a passage marked *p*." (Stainer.)

Bravura. Boldness, spirit, dash; *aria di bravura*, a solo consisting of difficult runs and passages designed to show off the singer's voice or skill.

Brillante. Brilliant, sparkling.

Brio. Vivacity, sprightliness, spirit, fire; *con brio*, with fire and vivacity.

Cadenza. Cadence; also an ornamental passage, usually at the close of a piece of music (*v.* Appendix, Nos. 76 to 80).

Cesura. A pause, or break, in a verse.

Chiaro. Clear, pure; *Chiaramente*, clearly, limpidly, distinctly.

Colla voce. With the voice. The accompanist to keep closely with the voice-part.

Con. With; *con calore*, with warmth; *con espressione*, with expression; *con duolo*, with grief.

Da. From, by, about, of, for; *da capo*, from the beginning.

Deciso. Decided; in a decided, determined manner.

Delicato. Delicate; in a delicate, refined style.

Dolce. Sweet, soft, pleasant; *dolcissimo*, very sweet and soft.

Doloroso. Dolorous, plaintive; with an expression of pain.

E, or Ed. And; *sempre dolce ed espressivo*, sweet and expressive throughout.

Energico. Energetic; vigorously accented and distinctly phrased.

Espressivo. Expressive, full of meaning.

Fiero. Fierce, wild, bold, vigorous.

Fuoco, con. Fiery, ardently.

Giocoso. Gay, facetious.

Grandioso. Grand; in a dignified, elevated style.

Grazioso. Graceful, elegant; *con grazia*, with grace, gracefully.

Impetuoso. Impetuous, violent, dashing.

Lamentoso. Plaintive, mournful.

Languido. Languid.

Leggiero. Light, nimble; *con leggerezza*, with lightness, airily.

Lusingando. Coaxing, caressing.

Ma. But; *andante ma non troppo*, rather slow, but not too much so.

Maestoso. Majestic, stately, noble; with majesty, dignity, grandeur.

Marcato. Marked, emphasized (an emphatic style).

Meno. Less; *meno forte*, less loud; *meno mosso*, less quick.

Mesto. Mournful, sad, pathetic.

Mezzo. Half; *mezzo piano*, half (or rather) soft; *mezzo-soprano*, half-soprano, (halfway between soprano and contralto).

Molto. Much, very; *molto allegro*, very quick; *con molta voce*, with much (= full) voice.

Morendo. Dying away, growing fainter and fainter, slower and softer.

Mosso. Moved: *meno mosso*, less moved, i.e., slower; *più mosso*, more moved, i.e., quicker.

Non. Not; *non troppo allegro*, not too quick.

Obbligato. Obliged; a part to be performed by some particular instrument in conjunction with the principal part, and *indispensable* to the harmony and proper effect.

Ordinario. Ordinary, usual; *tempo ordinario*, in the usual time.

Parlando. Speaking; i.e., declamatory singing.

Passionato. Passionate; with fervent emotion, in an impassioned manner.

Perdendosi. Dying away; softer and slower.

Piangevole. Tearful; in a weeping, sobbing manner.

Pieno. Full; *a voce piena*, with full voice.

Più. More; *più lento*, more slow, i.e., slower; *più forte*, more loud, i.e., louder.

Placido. Placid, calm, quiet.

Poco. Little; *poco più mosso*, a little more moved, i.e., a little faster; *poco a poco*, little by little, by degrees.

Poi. Then; *adagio, poi allegro*, slow, then quick.

Pomposo. Pompous, dignified; *pomposo ma non allegro*, pompous, but not quick.

Posato. Sedate.

Pressante. Pressing, urging.

Quasi. Almost, as if, in the manner of; *un poco piano, quasi da lontano*, rather softly, as if from afar.

Risoluto. Decided, determined; in a bold, determined style.

Scherzando. Playful; in a light, playful, sportive manner.

Sciolto. Free, easy; in an easy, nimble, agile manner.

Semplice. Simple, plain; in a simple, unaffected, artless style.

Senza. Without; *senza respiro*, without taking breath.

Serioso. Serious, grave; in an impressive style.

Singhiozzo. Sob: the effect of a convulsive catching of the breath, as if in great sorrow.

Sonoramente. Sonorously, with a full, ringing tone.

Sospirando. Sighing. The effect of pure breath-

sound softly and gently melting into voice-sound. "An emotional effort, sometimes expressing simple weariness, sometimes a lover's passion, but frequently it is the utterance of a great grief that does not express itself in words."

Sotto. Under. *Sotto voce*, under the breath, i.e., in a low, subdued voice.

Spiritoso. Spirited, dashing.

Stentato. Dragging, heavy.

Tardamente. Lingeringly.

Teneramente. Tenderly.

Timoroso. Timorous, fearful.

Tremolo. A tremulous fluctuation of tone, effective only in highly emotional passages. When habitually indulged in, it becomes an execrable vocal vice. (See pp. 148, 152.)

Tristezza. Sadness, melancholy; *con tristezza*, in a sad or melancholy manner.

Un, uno, una. A; *un poco ritenuto*, a little slower.

Vivo. Lively, spirited, full of life.

Volante. Flying; in a light, airy manner.

Volata. Flight: i.e., a rapid run forming a melodic embellishment.

See page 9 for words relating to pace, also pages 63–65, and page 19, for words relating to force.

The "expression-marks" added to the following song illustrate their use, and show how very helpful they can be in suggesting an effective rendering of a composition.[1] (See page 151.)

"LOVE IS A BUBBLE."

Words by John Oliver Hobbes. Music by Frances Allitsen.

Allegretto. mf — *con tristezza.* — *rall. e sospirando.* — *a tempo cres.*

Love is a bub-ble, Love is a trou-ble, Love is a sigh, And Love is a grin;

dolce con grazia. — *a piacere.* — *f a tempo, energico.* — *p* — *lento.* — *pp*

Love is sweet hon-ey, Love is cold mon-ey, Love is a lie, And Love is a sin.

allegro. — *f capriccioso.* — (*portamento.*) — *f con brio.* — *marcato.*

La . . . . la . . . . . la! . . . . . ah! Love is a joy, To

adagio con tristezza. — *molto espress.* — *allegro.*

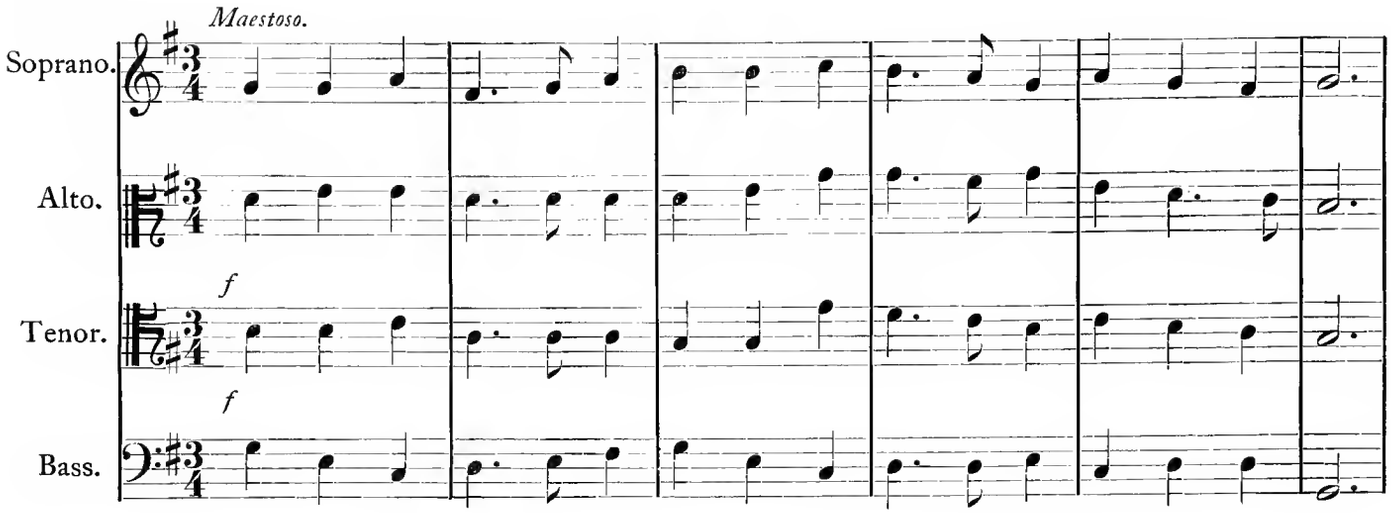
tread you a mea-sure, Love is a dirge, To fill you with grief. Love is bright wine, To

vivace. — *f marcato.* — *marcato.* — *p* — *rall.* — *a tempo.*

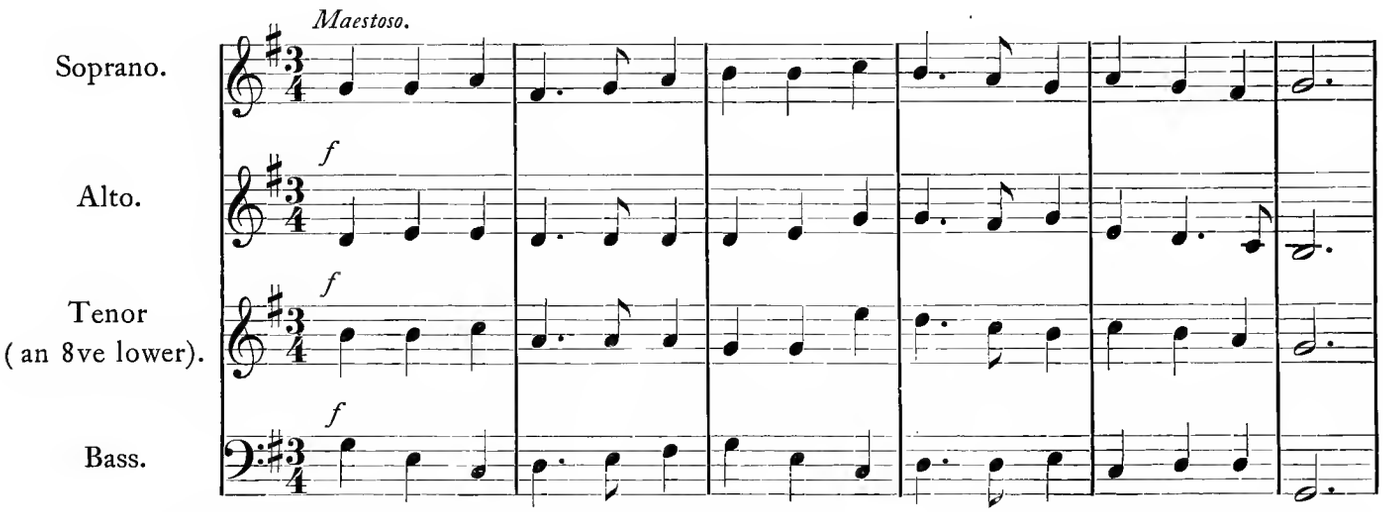
quicken your pleasure, Love's the northwind . . And man . . . the dead leaf.

1 "True expression is the offspring of a sympathetic genius, which will ever remain the real test of the taste, culture, and ability of an artist." (Stainer.)

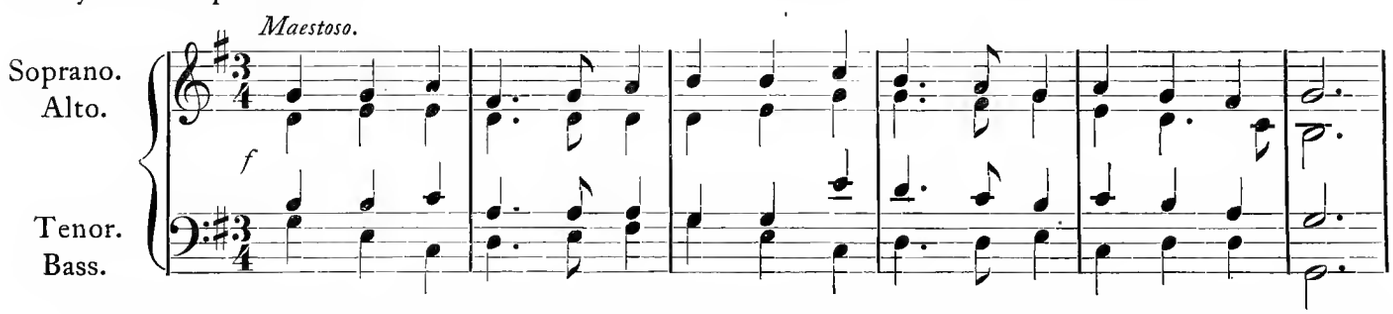
When the several PARTS[1] of a composition are arranged one above the other on the same page, it is said to be in FULL SCORE or OPEN SCORE. The following is a short example for four voices, each part with its proper clef.



The following example is the same as the above, except that the clefs are those generally used in modern vocal scores.



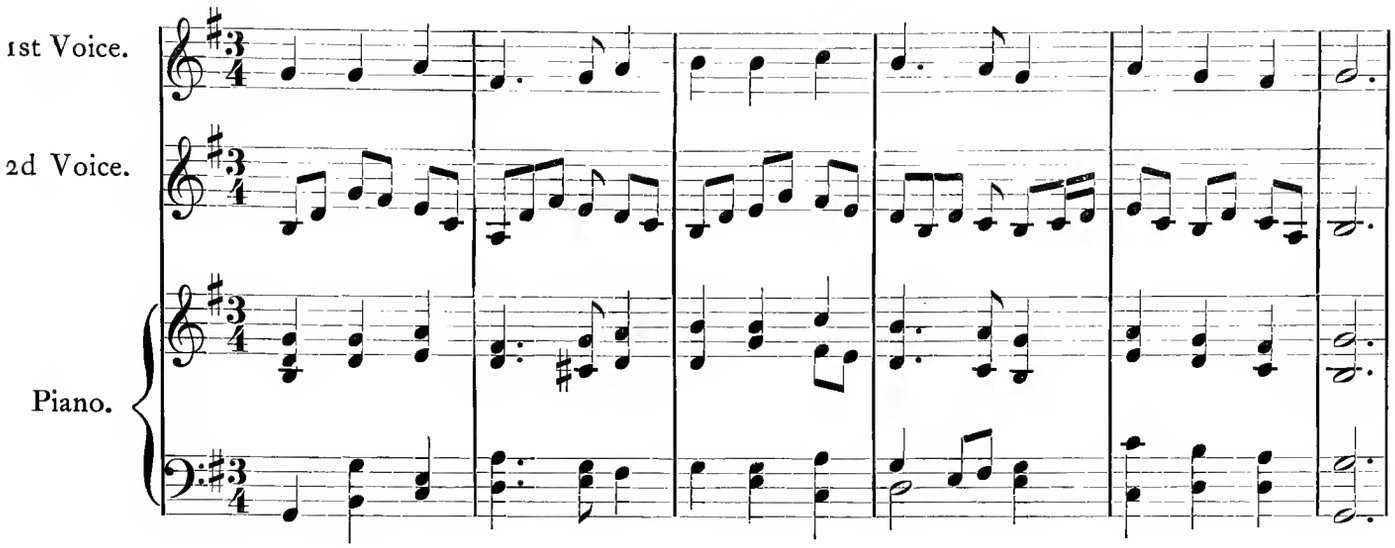
When the four parts are compressed into two staves, as in the following example, it is called a SHORT SCORE, *compressed*, *condensed*, or *close score*. The parts are distinguished by having the stems of the notes uniformly turned up or down.



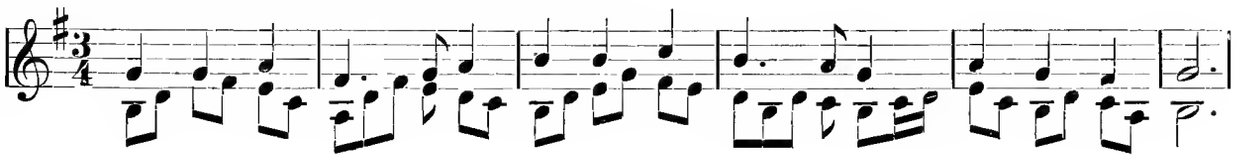
The term *score* comes from the composers' habit of "scoring the parts," that is, drawing one long bar across *all* the staves.

[1] PART: "So much of a piece of music as is performed by one voice or instrument."

Music for two voices with pianoforte accompaniment generally appears as follows:



or, occasionally, with the two voice-parts on one staff, thus:



Abbreviations and Other Signs.

"Dots, when written *before* a double-bar, indicate that the music is to be *repeated* from the previous double-bar, or from the beginning of the piece: . Dots, when placed *after* a double-bar, indicate that the music to the following double-bar is to be repeated": . "The signs *Ima volta* = *Prima volta*, i.e., first time, and *IIda volta* = *Seconda volta*, i.e., second time, are often used in conjunction with repeats; the measure or measures marked *Ima* (or 1.) are then to be omitted at the repetition, and the measure or measures marked *IIda* (or 2.) played instead." See Appendix, Nos. 1 and 5.

D.C. = *Da Capo*, means repeat "from the beginning" (see page 53).

D.S. = *Dal Segno*, means repeat "from the sign" (see page 103).

Al Fine, "to the end" (see Appendix, No. 60).

A Pause or Hold (𝄐, see page 8), when placed over a double-bar, signifies that the piece is to end there, after a *Da Capo*. The word *Fine* (end) is frequently used for this purpose instead of the pause (see Appendix, No. 60).

A whole rest is often used to indicate *silence for a whole measure* (see Appendix, Nos. 18, 20, 36, 56, etc.), whatever be the time.

When two or more notes have to be sung to one syllable, the notes generally have a curved line (slur) over or under (page 21, also Appendix, Nos. 3, 4, 7, 8, etc.). The curved line is also used to indicate smoothness (*legato*; see page 74), and gliding (*portamento*; see page 113). Instances of these signs will be found on page 21. The slur is frequently used to indicate the *phrasing*[1] of a passage (see Appendix, Nos. 56 and 68).

[1] PHRASING. "The art of giving the 'sense' of a passage by accents and rests, whether these are marked or not."

POSTURE AND BREATHING.

Stand in an easy attitude, head erect (not thrown back), body inclined slightly forward, so that the weight is poised mainly upon one foot, which should be a little in advance of, and at nearly a right angle with, the other foot. To avoid stiffness and fatigue quietly change the position of the feet, at the same time transfering the weight of the body to the other foot. Allow the upper arms to hang easily from the shoulders, the forearms at nearly a right angle with the upper arms, the hands (palms upward) holding a book in an easy and graceful manner, well forward, and at about the level of the waist. Always keep the shoulders down, and as far distant from each other as possible. **Hold the upper chest comfortably expanded at the front and sides.**[1]

"One of the most beneficial habits that can be acquired is that of carrying a full chest-position at all times, at home, on the street, or elsewhere. . . . This full chest-position is indispensable to the production of a full, round tone of voice." (Shaftesbury.)

Respiration.

"The management of the breath is of the greatest importance in singing, as by it a 'good tone' is formed. The two essentials are (1) the power of controlling the quantity and force of air as it is expired; (2) the power of directing it. By too great pressure of breath the form of the waves of sound most favorable to a good tone is disturbed, while too little pressure deprives the tone of strength. **A certain quantity of breath will produce a tone in perfection, and any increase or diminution of that quantity will result in loss of quality or power.** The old Italian masters of singing made the management of the breath a primary consideration. The breath is the basis of a full, rich tone in singing, and on the management of it depends the great charm and beauty of vocalisation, no less than the power of successfully executing phrasing, according to the dictates of a poetical and intelligent mind." (W. H. Cummings.)

Inspiration.

EXERCISE 14. N.B. The upper chest must be *held* comfortably expanded **all the time.**

INHALE { (1) through the mouth, or / (2) through the nose, mouth closed, or / (3) through the nose, mouth open, } very slowly, calmly and noiselessly, by expansion at the waist, until the lungs are completely inflated (=a full, deep breath). The chest, especially the lower part, the sides, and the back under the shoulder-blades, must slowly and largely increase in girth. The front abdominal wall below the waist will be slightly drawn in. Particularly avoid raising the shoulders and collarbone (=clavicular breathing).

Let the breath escape freely, rest a moment, then repeat the exercise.

Retention.

"THE FIRST CONDITION OF PURE AND GOOD SINGING IS CONSTANT RESTRAINING OF THE BREATH." (A. B. Bach.)

EXERCISE 15. N.B. Keep the upper chest full all the time.

After a full, and fairly quick, inspiration, **immediately seize** and **hold back the breath**, and for several seconds continue to steadily resist its natural tendency to escape. Retain it, **not by any effort at the throat, but by keeping the ribs and abdomen stationary.** The throat must be widely open (expanded, as in the act of drinking) all the time.

Exhale quickly, and after a short rest repeat the exercise.

---

[1] The position of the chest when prepared to receive a blow thereon.

EXERCISE 16. (*a*) While *retaining the breath*, **slowly** turn the head from side to side four times, then incline it up and down four times, also from shoulder to shoulder four times. Keep the tongue gently touching the lower teeth all around, and the throat fully expanded all the time.

(*b*) While *retaining the breath*, **gently** and **freely** move the lower jaw up and down several times, also move it from side to side (left to right and right to left) several times. Tongue and throat as in (*a*) above.

Expiration.

EXERCISE 17. Inhale quickly, retain the breath a second, then exhale through the mouth **very slowly, calmly** and **noiselessly** until all the breath possible is expelled from the lungs. **The upper chest must not collapse during the process, but must be held firmly and comfortably full all the time.**

At first it may be helpful for the student to exhale through the mouth with the lips almost closed (as though about to whistle). There must be no "blowing"; allow the breath to escape in a steady and gentle stream with not enough force behind it to flicker the flame of a lighted taper held within three or four inches of the mouth. Later, the breath may have behind it just sufficient force to keep the flame steadily and continuously bent at a right angle. (See experiment No. 6, page 26.) Finally, one should practise with mouth and throat wide open.

IT IS OF THE UTMOST IMPORTANCE, THAT THE WHOLE ACT OF EXPIRATION FROM THE BEGINNING TO THE END BE PERFECTLY CONTROLLED.

EXERCISE 18. (*a*) FOR STRENGTHENING THE BREATHING APPARATUS.

Between the lips place a small tube having a very small outlet (a pinhole); take in, through the nose, a **full, deep breath,** retain it for a second, then empty the lungs through the tube with as much force as possible, **carefully avoiding any sensation of pressure in the head;** the force must come from the muscles around the waist, and from the diaphragm. Keep the upper chest well expanded all the time.

(*b*) After a *full breath*, inflate the ventricles[1] of the larynx and the windpipe by forcibly squeezing the imprisoned air up against the firmly closed glottis (as in straining). Careful practice of this part of Ex. 18 will not only **strengthen the parts concerned,** but will also very considerably increase their *resonance.* (See page 32.)

Simple Experiments Illustrating Breath-Control.

"THE LUNGS, OR BELLOWS, SUPPLY A FORCE OF BREATH; AND THE *aspera arteria* IS AS THE NOSE OF THE BELLOWS TO COLLECT AND CONVEY THE BREATH." (Holder.)

Take an ordinary pair of hand-bellows having but one opening, that at the "nozzle" (nose), or "mouth," which serves both for the entrance and exit of air.

(1) To illustrate INSPIRATION.

Fill the bellows in the customary manner. (N.B. **Muscular action necessary**; the bellows will not fill of themselves.)

(2) To illustrate RETENTION or HOLDING THE BREATH.

After filling, "retain" the air in the bellows by "holding" them open, resisting (by a decided action of the muscles) their **natural tendency** to collapse.

N.B. To retain the air in the bellows by **stopping** or **closing the outlet** will somewhat illustrate the manner of "holding the breath" by closing the glottis. See Exercise 18 (*b*).

(3) To illustrate NATURAL EXPIRATION (i.e., UNCONTROLLED BREATH).

Fill the bellows, and then **allow** the air contained therein to escape freely, without help or hindrance. (After filling the bellows, lay them on a table and allow them to collapse of their own weight or elasticity.)

[1] VENTRICLE. A small cavity. The entrances to the ventricles, one on either side of the larynx, lie between the false and the true vocal cords. See Diagram at the beginning of this work.

(4) To illustrate FORCED EXPIRATION.

Fill the bellows and then **forcibly** expel the air, using considerable muscular effort.

(5) To illustrate CONTROLLED BREATH.

Again fill the bellows, and expel the air in a manner so carefully controlled that it will not flicker the flame of a lighted taper, held or placed within two inches of, and directly opposite, the point of exit.

(6) To illustrate CONTROLLED BREATH SLIGHTLY INTENSIFIED.

Once again fill the bellows, and this time expel the air with just sufficient force to keep the flame of a lighted taper (placed as in No. 5 above) **steadily** and **continuously** bent at a right angle.

These last two experiments should enable the student clearly to realize, that considerable practice will be necessary to satisfactorily accomplish the object of Exercises like 86, 87 and 88.

WHAT ARTISTIC BOWING IS TO THE VIOLINIST, ARTISTIC BREATHING IS TO THE SINGER.

The following easily recognized signs are used in the exercises for the practice of

Artistic Breathing.

, = INSPIRATION; ⊢ = RETENTION, or HOLD; x = EXPIRATION; |: :| = REPEAT;
⌒ = FULL, or COMPLETE; . = SHORT, INCOMPLETE, or PARTIAL.

The signs ⌒ and · are used only in combination with , and x; e.g., ⌒, = a Full, or Complete inspiration, ; = a Short, or Partial inspiration; ⌒x = a Complete expiration, and ·x a Partial expiration. The signs , and x alone imply, respectively, a comfortably full inspiration and an ordinary complete expiration.

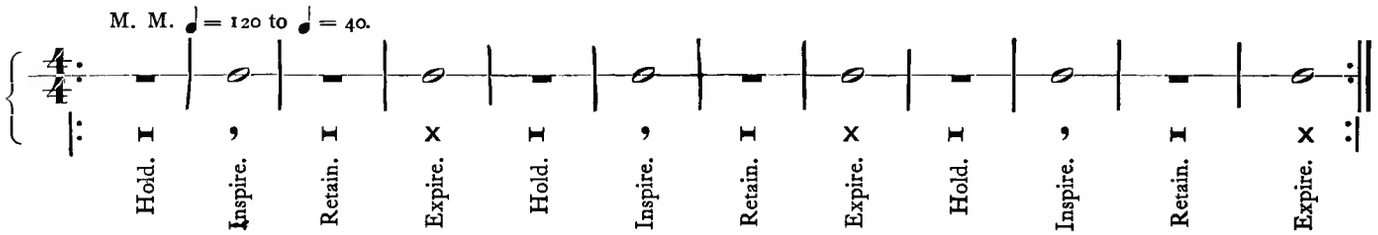
The customary musical notation indicates the duration of the respiratory sign over which it is placed.

The student may find it helpful to imagine himself gently whispering the exclamation "Äh!" at the sign (x) indicating expiration.

N.B. The upper part of the chest must be kept comfortably expanded **all the time.** Make careful use of the metronome; never attempt a new pace until the preceding one is mastered. Unless otherwise directed, commence each exercise with the metronome at ♩ = 120; as efficiency is gained, increase the duration gradually to ♩ = 40; first ♩ = 120, then ♩ = 100, then ♩ = 80, then ♩ = 60, then ♩ = 50, finally ♩ = 40.

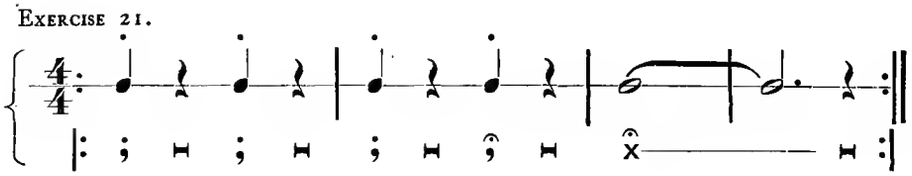
EXERCISE 19.

M. M. ♩ = 120 to ♩ = 40.

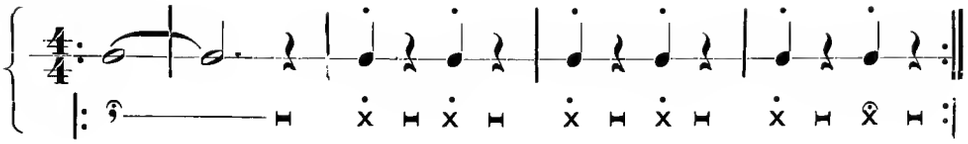


EXERCISE 20. M. M. ♩ = 120 to ♩ = 40.

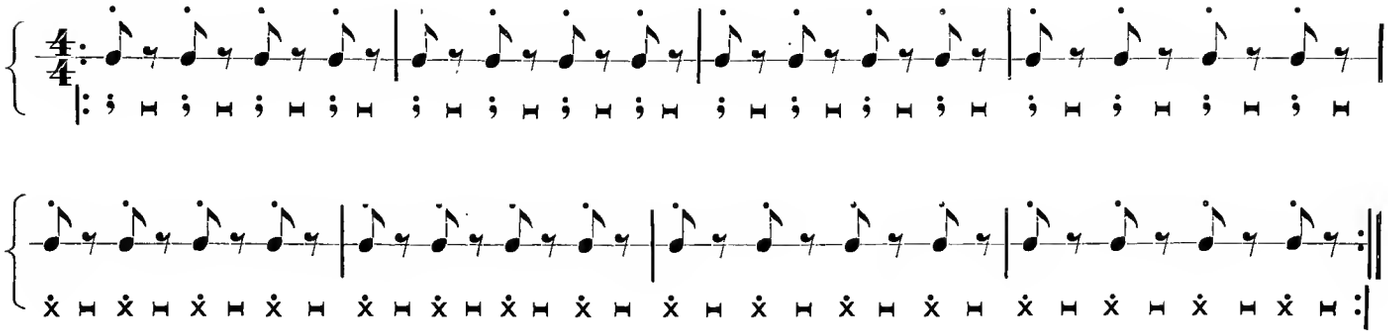
EXERCISE 21.



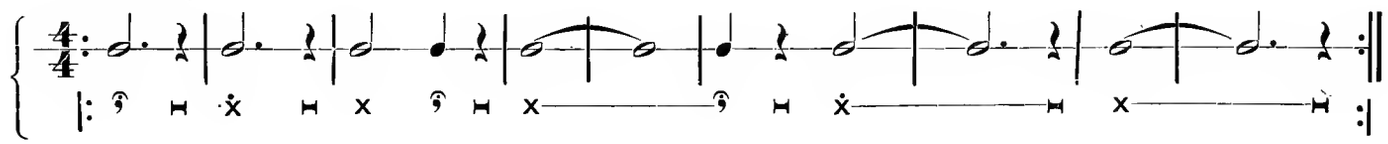
Exercise 22.



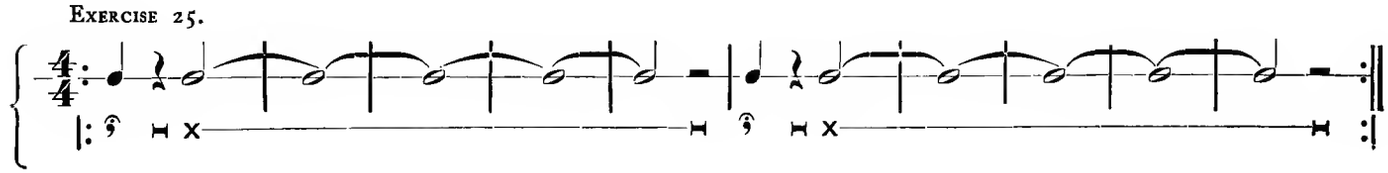
Exercise 23.



Exercise 24.



Exercise 25.



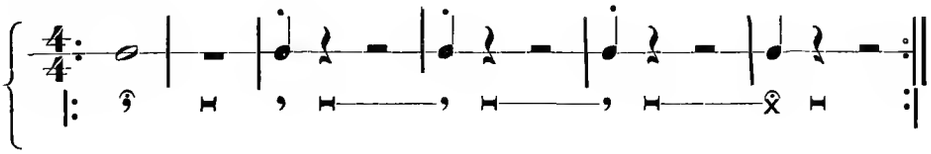
Exercise 26.

M.M. ♩ = 60.

N.B. At ẋ only half empty the lungs, replenishing quickly at ;.

Exercise 27.

M.M. ♩ = 60.



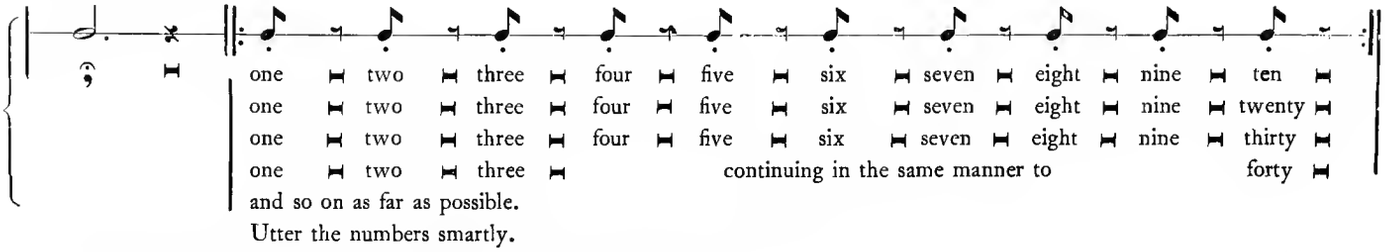
The foregoing exercise, No. 27, carefully practised, will considerably increase the **capacity** of the lungs. There must be no escape of breath between the four inspirations. The first (indicated 𝄾) should be as full as possible; hold for four beats, then try to get in a little more, and so on.

EXERCISE 28.

In one breath count **audibly**, at the rate of one count a second, as high a number as possible.

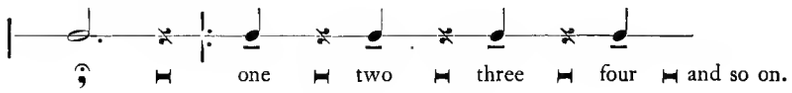
N.B. Let the *retention* between the counts be perfect; breath must not escape, or be taken in, until after the highest number has been pronounced.

M. M. ♩ =60.



Later, this exercise may be varied by *singing* (instead of speaking) the numbers.

M. M. ♩ = 60.



Breathing-Places.

In singing words the "breathing-places" are regulated by the intent or meaning of the words. The breathing-place which the music alone would suggest is often quite different from that of the words; also in ballads, etc., where the music for the several stanzas is generally a repetition of that set to the first stanza, the breathing-place will vary in the different stanzas. "In all cases the phrasing of the words must rule." "A careful study of the sense soon enables the student to distinguish the verbal phrases." (Curwen.)

Always breathe, as nearly as possible, as in good reading and reciting, **never** between the syllables of a word, nor, as a general rule, between words closely connected in sense. For unusually long passages (running through several measures) the singer is often **obliged** to replenish between closely connected words; in such cases the least awkward place (or places) must be chosen and the inspiration[1] (a *full breath*, or a *half-breath*, as opportunity occurs) accomplished imperceptibly, i.e., **rapidly** and **inaudibly**. (See Appendix, Nos. 17 and 53.)

Breath should be taken at all long rests and most short ones; but must not be taken at "rests" introduced for the **special effect** of *staccato* (separation). (See Appendix, No. 66.)

Where there are no "rests" in the music, the time required for inspiration should generally be taken from the **end** of a **preceding** note (see Appendix, Nos. 1, 2, 4, etc.), or from the **beginning** of a **weak** or **unaccented** note (see Appendix, No. 6); **never** from the **beginning** of an **accented** note.

TONE-PRODUCTION AND VOICE-PLACING.

PART I.

Tone.

"A 'TONE',[2] or musical sound, is distinguished from sound or noise in general in being *fixed*, instead of undulating; in maintaining a certain location in the realm of sound, like the tone of a bell or whistle, in contradistinction to the ever-varying moan of the wind. The distinction is most apparent in our treatment of the voice in singing and in speaking, respectively; in the former case **we produce tones, by firmly maintaining a certain degree of tension of the vocal cords for each utterance,** while in speaking no such tension is sustained, and the voice therefore simply undulates." (Goetschius.)

[1] The Italian terms equivalent to these are *respiro*, breath; *pieno respiro*, a full breath, i.e., a complete inspiration; *mezzo-respiro*, a half-breath, i.e., a partial inspiration.

[2] The word "tone" is also often used as a synonym for *timbre* or quality; e.g., a sweet tone, a harsh tone, a nasal tone, a guttural tone, etc.

Enunciation.

"ENUNCIATION is the audible result in the production of a vowel"[1] (voice-sound).

VOWELS { have an open position.
are syllabic.
are non-obstructive." (Warman.)

The vowels alone represent sounds in which the breath is fully vocalized. Being the only **pure voice-sounds** which we have, they constitute the musical material of both speech and song, and are embodied in all passionate and emotional expressions of voice. They are free open sounds, the simplest ones we make, and are capable of great prolongation.

They are produced in the larynx, and derive their **character,** or **distinctive form** of sound, from the position and shape of the mouth, tongue, and lips while uttering them.

To render these sounds full, clear, and pure in tone, free from nasal adulterations, and without gliding into a different vowel (= form of sound), is an important object to attain, one that requires **persistent care and practice,** and without which there can not be such a thing as a sweet musical voice. This practice should be instituted as a **daily exercise** until the respiratory muscles work in perfect harmony with the vocal cords, and all have gained sufficient strength and unity of action to enable the student to prolong the sound in pure and even tone.

The old Maestri di Canto commenced all studies in tone-production with the *simple vowel*[2] Ä (ah) as heard in the words LAUGH[3] and ARM — known technically as the Italian A,— "the most pleasing of all vowels, and the one on which faulty tone is most easily exposed." (A. B. Bach.) It has, not inappropriately, been called THE FATHER OF VOWELS.

The position of the jaws, lips, tongue, uvula and throat in the enunciation of this Italian A may be looked upon as the singer's **normal** or **standard position.** All other vowels are the result of but slight modifications of this normal position.

POSITION FOR Ä.

LOWER JAW falls freely, opening the mouth wide enough to admit the thumb edgewise between the teeth. LIPS well open, corners slightly drawn back, leaving the extremities of the teeth visible, giving an oval shape to the lips. THE TONGUE lying flat, and quite free in the mouth, gently touching the lower teeth all around. THE THROAT fully expanded ("*come here,*" as in drinking), making it spacious and roomy, the root of the tongue well depressed and the uvula raised.[4]

The student should practise these positions with the aid of a hand-mirror, **silently,** until they can be quickly taken, and firmly maintained for a reasonable time without the least feeling of rigidity or stiffness in the parts concerned.

The following EXPERIMENT will perhaps enable the student to realize the important difference in **muscular tension** implied by the terms FIRM and RIGID.

Stretch an arm straight out from the shoulder sideways. Put the muscles into a stiff, unyielding, *rigid* state, keeping up the condition for a few seconds. Note the unsteady and painfully exhausting effect. Now relax, allowing the muscles to become absolutely *passive* (inactive); the arm at once falls, lifelessly, to the side. Again stretch out the arm, but this time hold it *firmly,* using no more effort than will just suffice to keep it from falling. What a difference! How easy and comfortable everything feels as compared with the *rigid* state, and how very much longer one may continue holding out the arm without the least feeling of fatigue. It is just so with the voice. A tone produced with the vocal muscles in a rigid, stiff, unyielding condition, will be unsteady and disagreeable in every way. Practising "tone-production" under such conditions will quickly bring about serious throat trouble and "ruined voice." But with the muscles held just *firmly,* using no more effort than will suffice to keep them *steadily* in the required position, a tone can be produced which will always be smooth and pleasant, and (**under the judicious guidance of a competent teacher, with suitable exercises regularly and systematically practised**), a "singing-voice" developed which will rapidly gain in beauty, power, and flexibility.

The intelligent student need hardly be told, that any attempt at tone-production during a *passive* state of the vocal muscles, can only result in a silly, childish tone, or an idiotic whine.

---

[1] VOWEL is from the Latin *vocalis,* a derivative of *vox,* the voice.

[2] A *simple* vowel is one having a single unchanging form of sound, requiring "but one conformation of the mouth, without any motion of the organs of speech from beginning to end." (Adcock.)

[3] Pronounced LAHF, not LAWF, nor LEHF. N.B. In all key-words, dwell on the letters marked ⌒.

[4] See Diagrammatic Sketch of Vocal Apparatus.

THE PRIMARY VOWELS: Ụ Ō Ä E̲ Ï.[1]

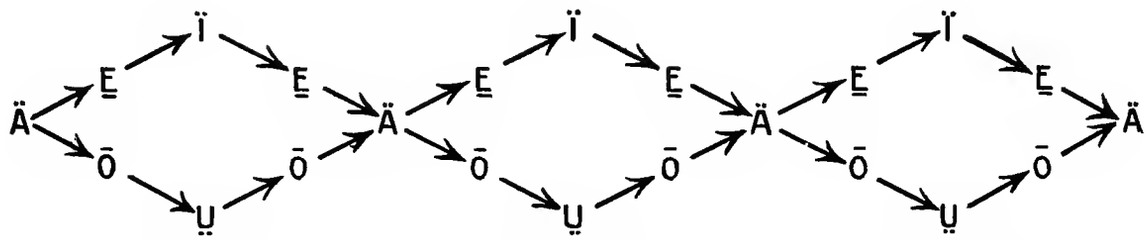
If the student will gently *whisper* the vowels in the order given below (following the direction of the pointers ⟶), he will discover that the Italian A occupies the middle place in the "natural order of *primary vowels*"; Ụ being the flattest (i.e., the lowest in pitch), and Ï the sharpest (i.e., the highest in pitch), while the intermediate places are occupied by Ō, the second flattest, and E̲, the second sharpest. This order should be well impressed upon the memory.

EXERCISE 29[2]. Ụ ⟶ Ä ⟶ Ï ⟶ Ä ⟶ Ụ.

EXERCISE 30. { Ụ ⟶ Ō ⟶ Ä ⟶ E̲ ⟶ Ï, / Ï ⟶ E̲ ⟶ Ä ⟶ Ō ⟶ Ụ. }

Whispering, instead of voicing, these vowels enables the student to concentrate his undivided attention on the shape of the vocal tube (mouth and throat) essential for their correct enunciation.

EXERCISE 31.



Proceeding upwards from Ä, the middle of the tongue is raised for each higher vowel, the lips are open throughout. Below Ä, the lips are gradually more and more rounded, being closest for Ụ. The TIMBRE (i.e., quality) of E̲ and Ï is bright and clear (*chiara*), whilst Ō and Ụ have a tendency to the dull and obscure (*oscura*).

For the purpose of eradicating some peculiar fault in either enunciation or timbre, the teacher may find it advisable to precede the following exercise with one on a syllable other than that given.

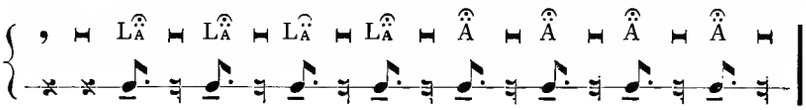
A common fault in many English-speaking students is, to form the Ä too far back in the mouth, making it disagreeably "*twangy*."

EXERCISE 32. Pronounce distinctly and somewhat vigorously (1) the word LA͡UGH several times; (2) the word A͡RM several times. The vowel marked ⌒ must be steadily held, and at each repetition of the word its prolongation gradually increased. There must be no *check* in the attack, neither must any *unvoiced breath* be allowed to escape. Breath and voice must start simultaneously. The word A͡RM will require the greatest care in this respect.

EXERCISE 33. Put the mouth and throat in *normal position* (=vowel Ä); then, **without moving the jaw**, pronounce the syllable LÄ͡ several times.

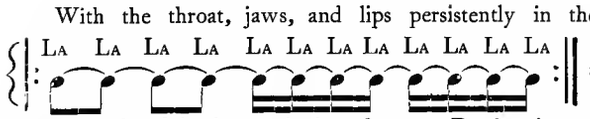
EXERCISE 34. With the mouth and throat in normal position (Ä) take a comfortably *full breath* and retain the breath a second: then, during one perfectly controlled exhalation, pronounce carefully the syllable LÄ four times, followed by the simple vowel Ä four times,

thus: M. M. ♩=60



EXERCISE 35. TONGUE-DRILL.

With the throat, jaws, and lips persistently in the Ä-position, *monotone*[3] the syllable LÄ many times in succession, e.g.,



at first not faster than M. M. ♩= 60. Carefully control the breath; there must be no *break* in the continuity of tone. Don't reiterate the syllables at a pace inconvenient for the proper placing of the tongue. Use a hand-mirror to detect faulty movements; particularly avoid moving the jaw up and down.

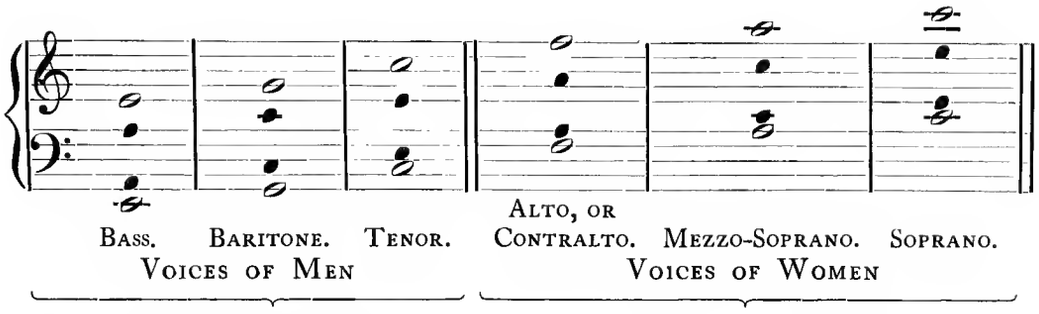
N.B. This exercise must not sound as though a sustained consonant L was being interrupted by a rapidly reiterated vowel Ä, thus: LÄ͡L — LÄ͡L — LÄ͡L — LÄ͡L — etc., but rather as though a sustained vowel Ä was being interrupted by a rapidly reiterated consonant L, thus: LÄ͡ — LÄ͡ — LÄ͡ — LÄ͡ — etc.

[1] Pronounce Ụ as in t͡rue (tr͡oo), Ō as in Ō͡h, Ä as in Ä͡rm, E̲ as in E͡ight (͡ate), Ï as in p͡ique (p͡eek). When pronouncing a keyword, linger on the letter marked ⌒.

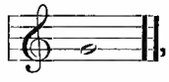
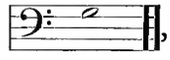
[2] There must be no sensation of "check" in the throat, at the commencement (attack) of each vowel; the throat must feel perfectly free and open all the time.

[3] MONOTONE, a single unvaried tone. The pitch should be about that of the student's ordinary conversational tone.

TABLE SHOWING CLASSIFICATION AND APPROXIMATE COMPASS OF ORDINARY VOICES.



The intermediate small notes indicate, approximately, the EASY RANGE — the part of the COMPASS[1] within which all foundation-work should be practised.

In classifying voices, *quality* rather than Compass will guide the teacher. Voices of women, having their "**fullest and most easily produced tones** above  , may be classed as sopranos, or mezzo-sopranos; those having these tones below this note, as contraltos; similarly with men's voices, tenors and baritones will have their fullest and most easily produced tones above  , and basses below." (Curwen.)

Voices are further classified as *soprano sfogato*, very high soprano; *soprano drammatico*, dramatic soprano; *soprano leggiero*, light soprano; *tenore lirico*, lyric tenor; *tenore robusto*, robust tenor; *tenore leggiero*, light tenor; *basso cantante*, singing bass (light, flexible bass); *basso profondo*, a deep, heavy bass. The different voices also may be described as suited to the home (*voce di camera*), or to the stage (*voce di teatro*).

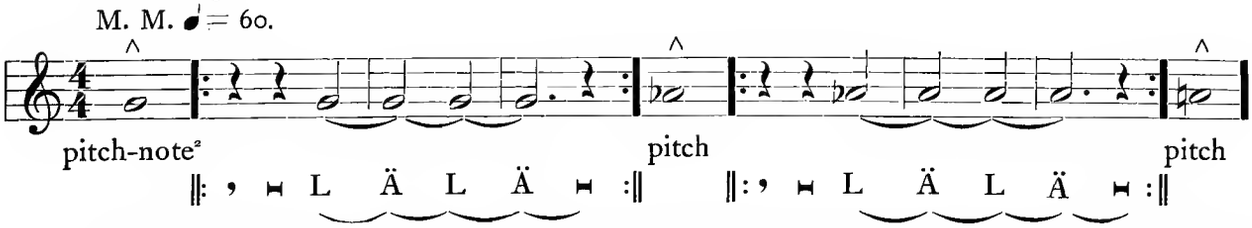
TONE-PRODUCTION AND VOICE-PLACING.

PART II.

LÂ. Ä as heard in the words LÂUGH and ÂRM.

EXERCISE 36.

M. M. ♩ = 60.



From a well-tuned instrument "get the pitch," noted in the first measure.[3] During the first beat of the next measure take in a comfortably "full breath" (avoid overcrowding the lungs). During the second beat "hold the breath," and prepare to articulate the consonant L thus: (1) Put the mouth in normal (= Ä) position,[4] and (2) curve the *point* of the tongue upward to a position behind and just touching the upper front teeth and the gums, leaving the sides of the tongue perfectly free. At the third beat, using as little breath as possible, instantly "PRODUCE THE TONE"[5] and SUSTAIN STEADILY (i.e., without the slightest tremor, or variation in either pitch or force) for the duration noted. At the first beat of the third measure (still without any change in the position of the throat, jaws, and lips; also without cessation of tone or variation in pitch) let the tongue quickly move to the Ä (normal) position (i.e., lying flat in the mouth and

1 COMPASS, the range of a voice; "all the tones it can produce from lowest to highest."

2 The TEACHER will note, on a separate sheet of music-paper, the pitch of the tones to be practised.

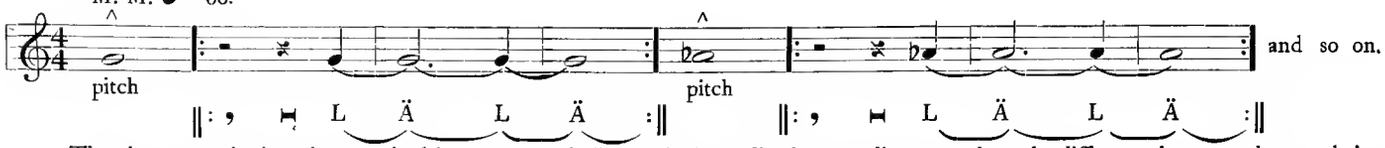
3 The STUDENT should carefully read the instruction here given, over and over, *mentally* practising the exercise before voicing it, until every detail is thoroughly comprehended.

4 See page 29. 5 See Note to Ex. 29.

touching the lower teeth all around). Sustain for the duration noted; then, at the third beat, again let the point of the tongue quickly assume the L position and sustain carefully up to the first beat of the last measure, when the point of the tongue again falls to the Ä position to be sustained for three beats. At the fourth beat "RELEASE" (i.e., end the tone) neatly and promptly, not by closing the mouth, but by simply *withholding the breath*, allowing the mouth and throat to retain the Ä position until the tone ceases. Repeat the exercise over and over, also vary the pitch, but **always keep well within the easiest reach of the voice.**

EXERCISE 37.

M. M. ♩ = 60.

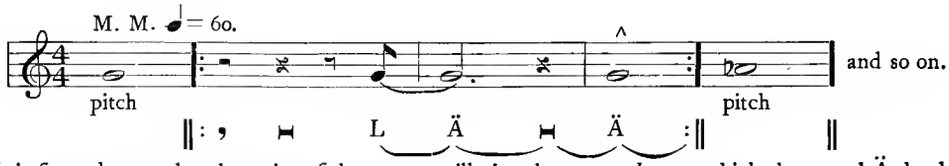


The above exercise is to be practised in a manner similar to the immediately preceding one, the only difference between the two being in the duration respectively of the elements L and Ä; the L at each recurrence is to be sustained for one beat only, while the Ä with which the L alternates is to be sustained first for three, and then for four beats, as noted.

In the following exercise the consonant L is sustained during only half a beat, the vowel Ä during three beats, followed by one beat of silence during which the breath is firmly held and the Ä position carefully maintained; then at the first beat of the last measure the vowel Ä alone is attacked **smartly**, and firmly sustained for four beats.

EXERCISE 38.

M. M. ♩ = 60.



"If the letter L is formed properly, the point of the tongue will give the exact *place* at which the vowel Ä should be focussed to obtain the purest tone and greatest resonance."[1] (Croker.)

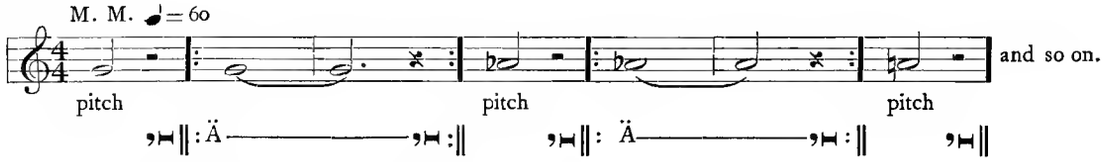
"The peculiarly attractive tones of the Italians are due to their custom of directing the waves of sound toward the lips. The guttural character of the tones of most English-speaking people is due to their habit of directing the sound-waves too much toward the back of the throat." (Cohen.)

"The only criterion which can serve in judgment regarding the results obtained, is the discriminating, accurately critical ear of the teacher." The student therefore should faithfully carry out all instruction received, and, at each review of work done, carefully note the teacher's comments and advice.

EXERCISE 39.

Sing on a long, evenly sustained tone the simple vowel Ä, producing it from the very commencement with the **best possible quality,** that is, "a tone, clear and pure, entirely free from pectoral gruffness, guttural suffocation, nasal twang, or oral thinness."[2] Keep the upper chest fully expanded all the time, otherwise the tone will lack volume. Let the tone rest on the breath.[3] Exercise all notes within the easiest compass of the voice.

M. M. ♩ = 60



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[1] RESONANCE, "The reinforcement of sound by sympathetic reflection."

RESONANCE-CAVITIES. "Besides the small cavities [the VENTRICLES; See Ex. 18b] of the larynx which determine the original quality of tone, there are three principal cavities under the voluntary control of the singer, which modify it. These may be called:

(1) THROAT. The lower pharynx from the epiglottis to the part where the uvula cuts off the entrance to the nose, and the arches of the palate, form the entrance to the mouth; all breath, or voice, must enter this cavity.

(2) NOSE. The upper pharynx and the cavities above the hard palate, from which all breath or voice can be cut off at pleasure.

(3) MOUTH. The cavity between the arches of the palate and the lips, the most modifiable of all the resonance-cavities." (Ellis.) See Diagram.

[2] "The chief characteristics of the old Italian school were clearness, smoothness, volume, intensity, compass, ease, and endurance." (Lunn.)

According to Walshe, "The varieties of vocal *timbre* may be referred to a certain aggregate of species: mellow to hard; pure to husky; sweet to harsh; smooth to rough; clear to nasal; sharp to shrill; resonant to toneless; liquid to dry; laryngeal to guttural; flute-like to reed-like. But there exists an attribute of *timbre* that may be associated with several of these varieties, impossible to describe, but by common consent designated in all countries as *sympathetic*. This is the *quality* that really touches the heart, and most vividly emotionises the musical sense. As a rule this variety of quality is less developed in female than in male voices; the higher the range, the less sympathetic the tones; it may be, often is, totally wanting in the highest tones of a voice possessing it largely in the chest range."

"In singing, great differences of *quality* in the tone can be made by alterations in the shape of the *mouth*. Generally speaking a wide, distended mouth gives the *sombre* resonance, and greatly aids the effect of tones or phrases which are serious and solemn. A narrowed mouth and cheeks give the *clear* resonance, and assist the expression of tones or phrases which are bright and joyful. A proper ordinary opening of the mouth gives the *medium* resonance suited to tones and phrases which are quiet and peaceful." (Curwen.)

[3] "Consider the breath as a propellant power, which sends forth sound by remaining behind it, rather than as the sound itself." (Novello.)

The Attack.

The starting of a tone is technically called the ATTACK. Garcia calls it the *coup de glotte* (stroke or shock of tne glottis). To be certain of a *good attack* the student should first **think the pitch,** then, with all the parts concerned properly adjusted, **start breath and tone simultaneously,** striking the tone clearly and smartly right in the middle of its pitch. The attack must be absolutely free of breathiness or noisy explosiveness.

"The power of recognizing **bad** execution helps the pupil to understand and enjoy that which is **good.**"

The student will find it instructive to experiment on three (frequently heard) **faulty** ways of commencing a tone now to be described.

I. The vocal cords approximate for the production of the tone **after** the breath has started, resulting in a disagreeable "breathy attack."

II. Closing the glottis so firmly that the attack is accompanied with an extraordinary explosive effect or *click.*[1] This is truly a "**shock** of the glottis" but **not** what Garcia means by *coup de glotte.*

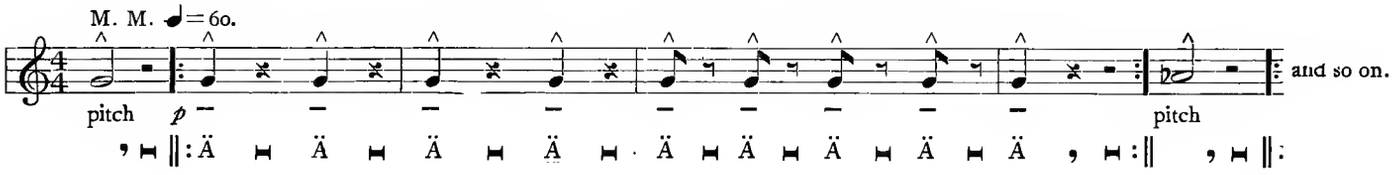
III. Adjusting the vocal cords to the pitch **after** the tone has started, producing a horrible "scoop" in the attack.

N.B. Exercise 39 must be perfectly accomplished before any attempt is made to practise the *staccato* (Ex. 40). Exercise 86 may follow Ex. 39.

EXERCISE 40. STACCATO (detached, or separated, notes).

Sing **in one breath** all the tones contained in the four measures noted between the "repeats." Give careful attention to the ATTACK (i.e., the *proper commencement* of each tone — see above), and to the RELEASE[2] (i.e., the *proper ending* of each tone: — tone and breath must stop simultaneously, "there must be no ragged edges").

Practise on all notes within easy reach of the voice. Keep the upper chest fully expanded all the time.



TONE-PRODUCTION AND VOICE-PLACING.

PART III.

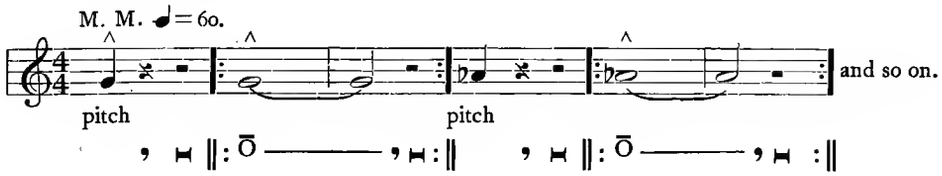
Satisfactory progress having been made with the vowel Ä, the student should continue practice of tone-production on other *simple vowels,* exercising similar care and attention to details as in the immediately preceding exercises; he should also, and particularly, in every instance, assist the placing of the tone by a discreet use of the consonant L,[3] and, unless otherwise directed, carefully maintain the normal (Italian Ä) position of the throat and mouth.

EXERCISE 41.

L͡Ō. Ō as heard in the words "L͡ŌPE" and "Ō͡H!" (= a pleasant surprise). Contract the lips until they assume a nearly round shape. Don't protrude them.

EXERCISE 42.

Sing on one long, evenly sustained tone the simple vowel Ō. Let the vowel be pure from beginning to end; it must not glide into "ōō," thus: Ō > ō͡ō, nor must it commence with a slight sound of û (like "u" in the word "ûrge"), thus: û < Ō



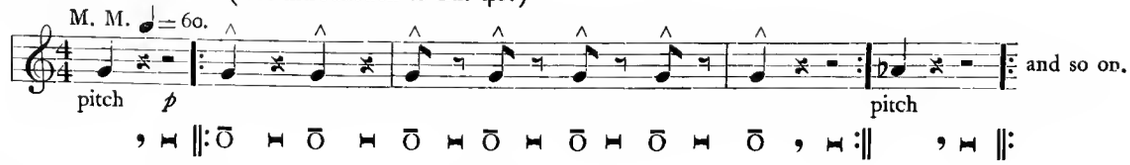
[1] See Note to Ex. 29.

[2] See "RELEASE," Ex. 36.

[3] N. B. The tongue must be in place *before* uttering the consonant L; carelessness in this matter results in a prelusory sound like a short ĭ (as in "ill") being heard as the tongue moves to its place, making ĭLŌ instead of LŌ. See Ex. 36.

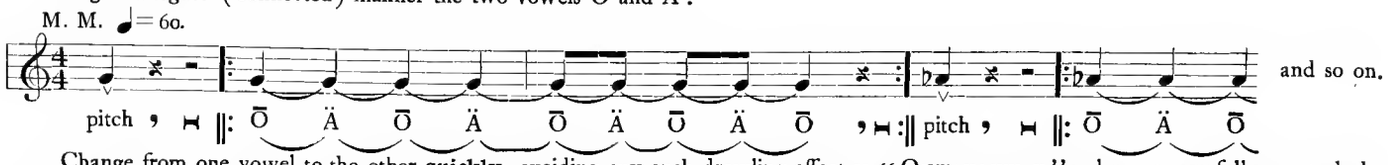
EXERCISE 43.

Staccato and in one breath. (See introduction to Ex. 40.)

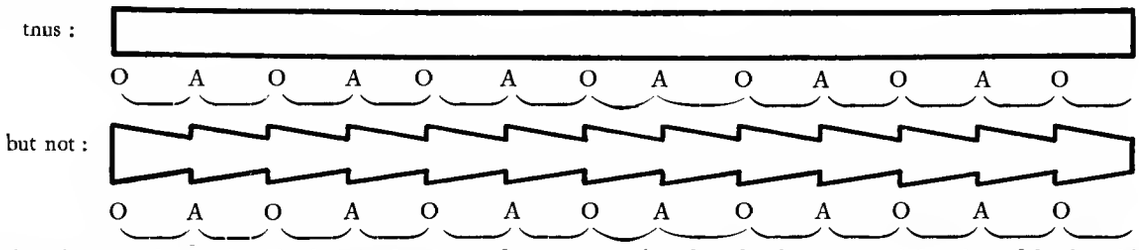


EXERCISE 44.

Sing in a *legato* (connected) manner the two vowels Ō and Ä:



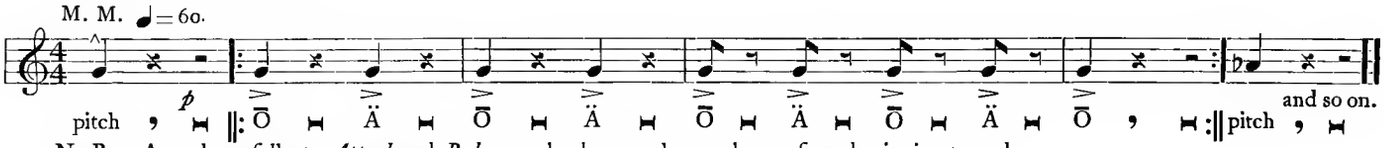
Change from one vowel to the other **quickly**, avoiding any such drawling effect as "OHWAHOHWAH"; also, so carefully control the breath, that the tone is perfectly **steady** and **constant**, while at the same time the individuality of each vowel is secured and the same general quality and fullness maintained;



with an impulse on each vowel. Don't **help** the change from one vowel to the other by any **special action** of the breathing-muscles; the change is the result of a **very slight lip-action only.**

EXERCISE 45.

Staccato and in one breath.



N. B. Attend carefully to *Attack* and *Release*; also keep each vowel pure from beginning to end.

EXERCISE 46. (Read the introduction to Ex. 41, page 33.)

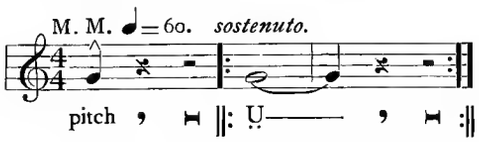
Lu̯. Ṳ as heard in the words "Rude" and "True"; same as o͞o heard in the words "Loot," "Ooze," and "Who?"

Lips **slightly** protruded. Carefully avoid closing the lips or protruding them too much, or the tone will be smothered. Tongue thicker and narrower, no part touching the teeth, the point rather lower than normal; the root must be well depressed, or the tone will be guttural.

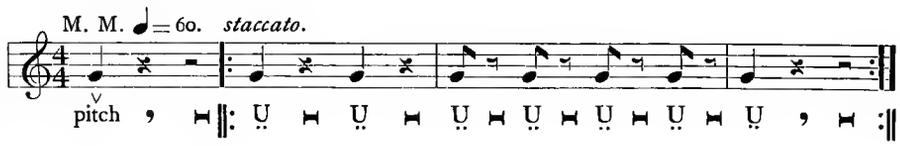
The natural pitch of this vowel has a tendency to make the tone dull (see Exs. 29 and 30); hence it is customary to modify Ṳ by giving it somewhat the character of ŭ in the word "up."

EXERCISES 47 and 48. Sing on one tone, at pitches well within the easy compass of the voice, the simple vowel as indicated, over and over; first in *sostenuto* style, later in *staccato* style.

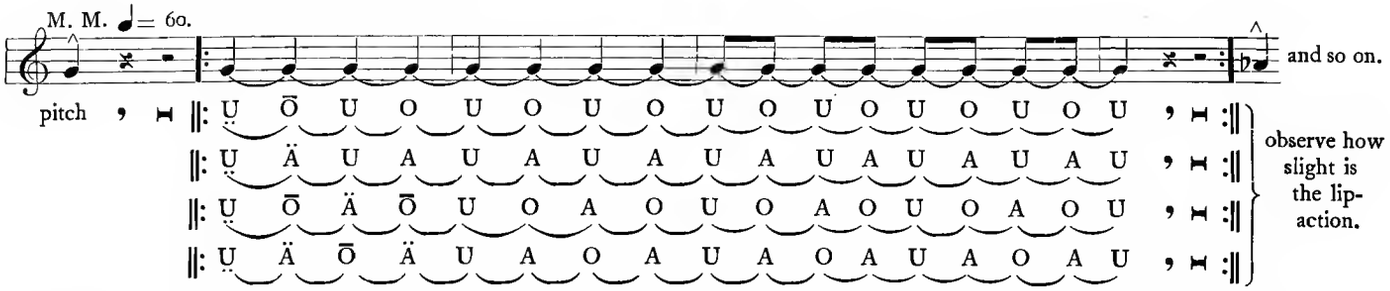
EXERCISE 47.



EXERCISE 48.



EXERCISE 49. (See remarks to Ex. 44.)

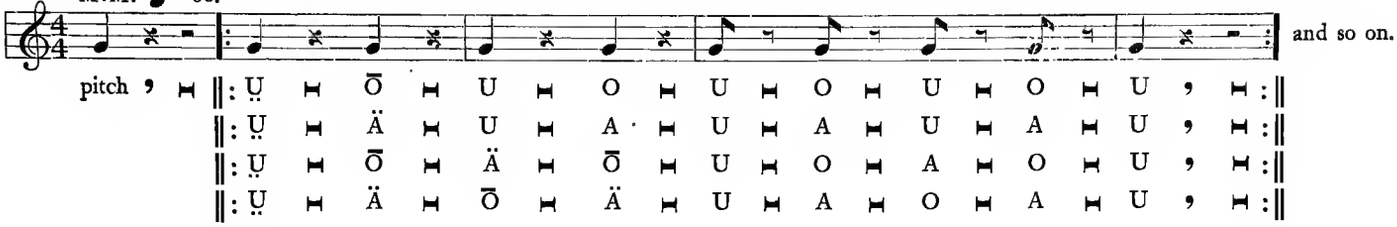


N. B. Let the breath-control be steady and constant, keep the vowels pure, and exercise great care in changing from one vowel to the other.

EXERCISE 50.

Staccato. (Attack and release carefully.)

M.M. ♩=60.

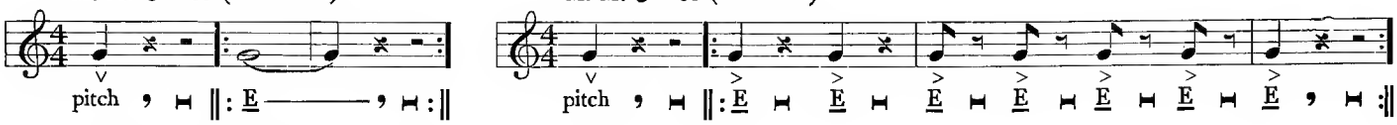


EXERCISE 51. Read the introduction to Ex. 41, page 33. LE. Ê as heard in the word "EIGHT" (same as Ā in "LATE" and "ATE.")

Middle of the tongue **very slightly** raised. Point of tongue and other parts normal. Carefully avoid raising the root of the tongue, or the tone will become guttural. Also avoid any tendency to glide into the alphabetical E, thus: Ā > ÊE.

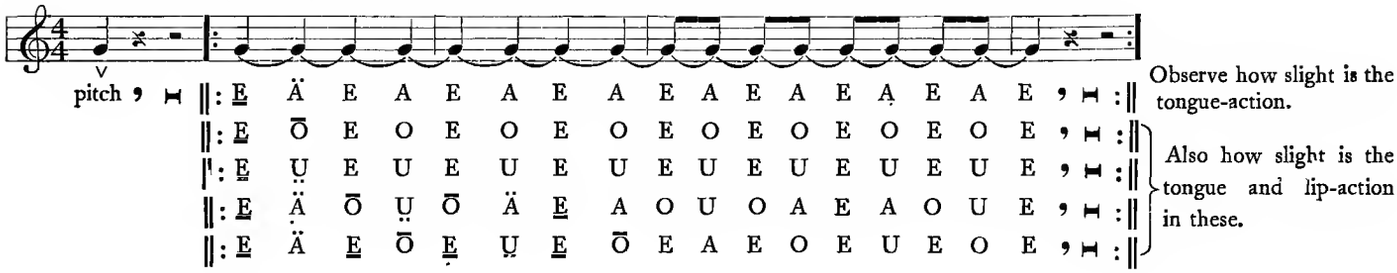
EXERCISES 52 and 53. (See remarks to preceding Exs. 47 and 48.)

M. M. ♩=60 (*Sostenuto.*) M. M. ♩=60 (*Staccato.*)



EXERCISE 54. (See remarks to preceding Ex. 44.)

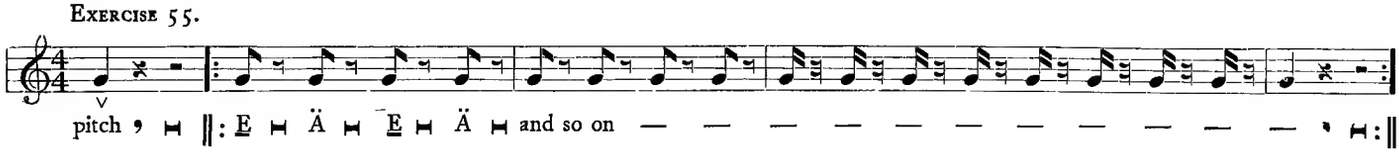
M. M. ♩=60 (*Legato.*)



Observe how slight is the tongue-action.

Also how slight is the tongue and lip-action in these.

EXERCISE 55.



Continue with vowels in the order given in Ex. 54 above.

EXERCISE 56. (Read introduction to Ex. 41, page 33.)

LI. Ī as heard in the word "POLICE" (same as E in "LEAP," "EVE," and "PLEASE.")

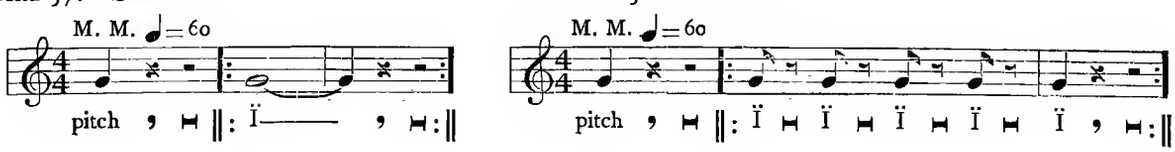
Middle of the tongue raised, leaving only a narrow passage, between the top of the tongue and the roof of the mouth, for the emission of tone.

Carefully resist any tendency to close the teeth; also keep the root of the tongue depressed, otherwise the tone will be spoiled.

This is the thinnest of all the vowels; the student must especially guard against **making** the tone thin by pressing the tongue too close to the roof of the mouth; also in singing **low** notes, in order to modify the natural sharpness of this vowel — the one for which the vocal tube is most contracted (see page 30) — it may be sung somewhat like ĭ, as in the word "it." Compare with remarks on vowel U̇, Ex. 46.

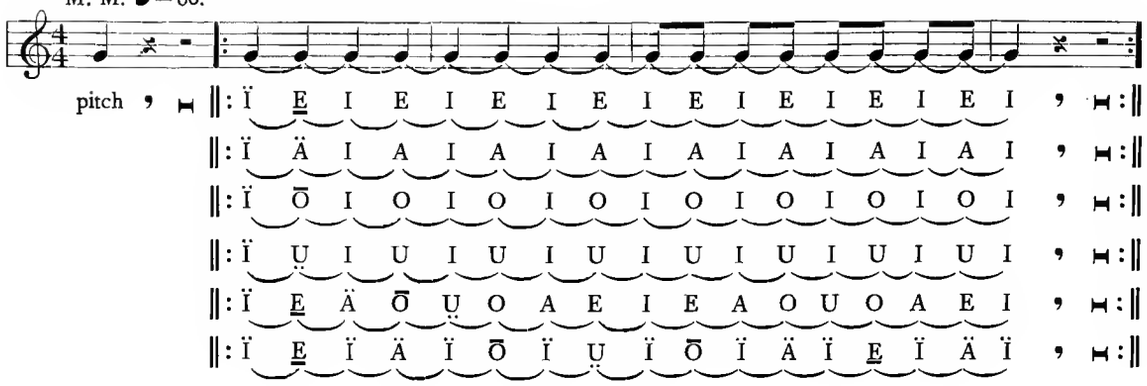
EXERCISE 57. *Sostenuto.* EXERCISE 58. *Staccato.*

M. M. ♩=60 M. M. ♩=60



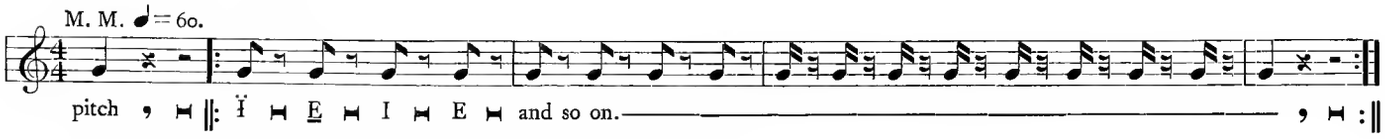
EXERCISE 59. *Legato.*

M. M. ♩ = 60.



EXERCISE 60. *Staccato.*

M. M. ♩ = 60.



Continue the exercise with vowels in the order given in Ex. 59 above.

TONE-PRODUCTION AND VOICE-PLACING.

PART IV.

Secondary Vowels.

EXERCISE 61.

The vowels ụ, ō̇, ȧ, ĕ, ĭ, correlatives of the primary vowels, should now be carefully studied and practised.

1st lo͝o (o͝o = ụ as in pu͡sh) as heard in the word lo͡ok.
2nd lō̇ as heard in the word lo͡-cution.
3rd lȧ as heard in the word la͡-ment.
4th lĕ as heard in the word le͡d.
5th lĭ as heard in the word li͡d.

EXERCISE 62.

(1) Pronounce
(2) Sing } each pair of words several times successively, always lingering on the vowel marked ⌒; then immediately try the vowels alone.

Lo͡om	lo͡ok	→	Ṳ (= o͞o)	ụ (= o͝o)
O͡boe	o͡bey	→	Ō	ō̇
A͡rm	a͡sk	→	Ä	ȧ
E͡ight	e͡t	→	E	ĕ
E͡el	i͡ll	→	Ï (= Ē)	ĭ

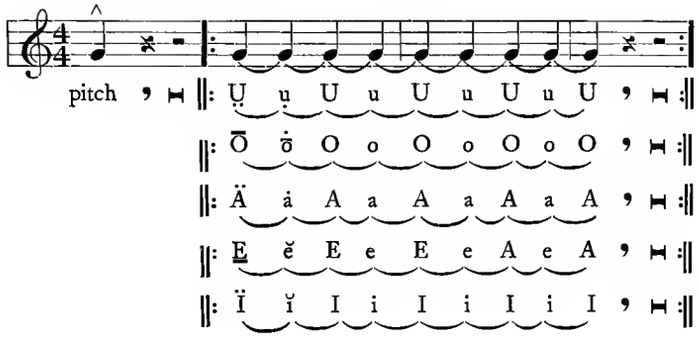
Observe, that in these exercises "secondary" vowel characteristics are represented by small letters (ụ, ō̇, ȧ, ĕ, ĭ), while the "primary" vowels are represented by capitals (Ṳ, Ō, Ä, E, Ï).

EXERCISES 63 and 64.

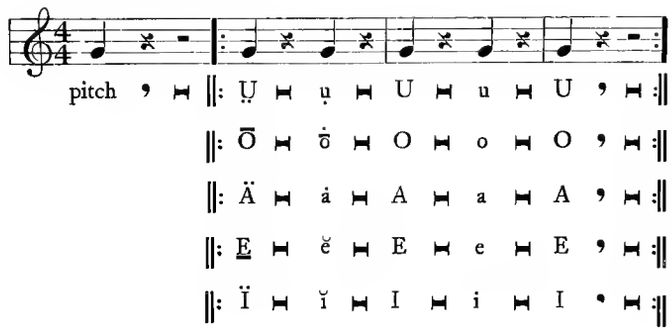
Practise the following **pairs** of vowels. Carefully bring out the characteristic sound of each, keeping each one perfectly pure and distinct throughout its duration.

Ex. 63. *Legato.*

M. M. ♩ = 60.



Ex. 64. *Staccato.*



TONE-PRODUCTION AND VOICE-PLACING.

Part V.

Diphthongs, or Compound Vowels.

There are, in addition to the foregoing *simple vowels*, several diphthongal, or compound, vowels, so called because each one consists of two simple vowels "so closely blended, in ordinary speech, as to sound like one, uttered by a single impulse of the voice."

The first is termed the radical or beginning, and the second the vanish or close.

The principal diphthongs are

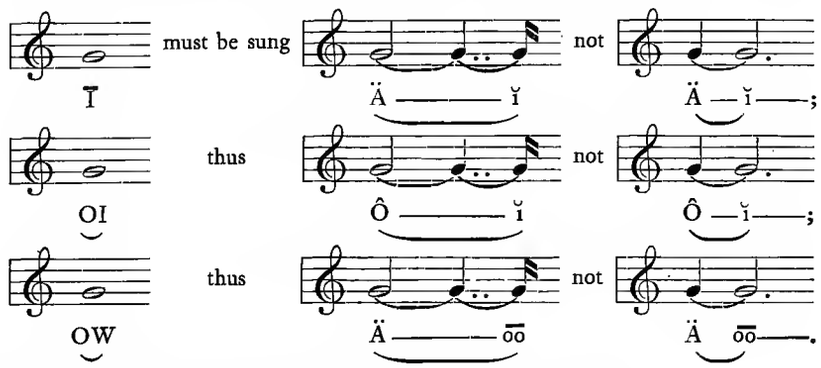
Ī as in "isle," consisting of Ä (as in "arm") gliding into ĭ (as in "ill"), with the accent and greatest duration on the radical: Ä > ĭ.

OI as in "oil," consisting of Ô (as in "or") gliding into ĭ (as in "ill,") with the accent and greatest duration on the radical: Ô > ĭ.

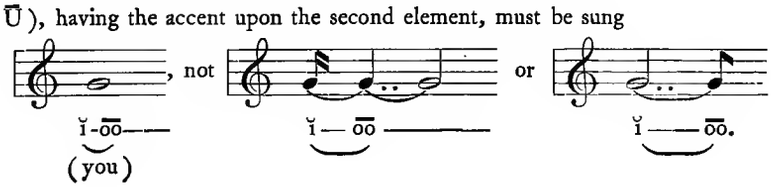
OW as in "owl," consisting of Ä (as in arm") gliding into ōō (as in ooze), with the accent on the radical: Ä > ōō.

Ū as in "mule" is a compound of ĭ gliding rapidly into ōō, with the accent upon the second element, which is not at all a "vanish," but the "body" of the vowel: ĭ — ōō. This reduces the first element (ĭ) to the function of a consonant.

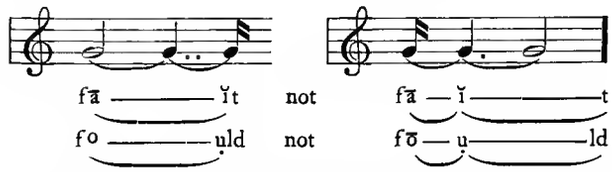
In singing the first three of these diphthongs, sustain the *radical* (the accented part) and glide **quickly** into the vanish at the *end* of the note; for example:



The fourth diphthong (Ū), having the accent upon the second element, must be sung



In correctly pronounced English the vowels Ā and Ō (as in "fāte" and "fōld") are distinctly diphthongal, the former being a compound of Ā gliding into ĭ, and the latter of Ō gliding into ṵ; in each case sustain the first element, and glide **rapidly** into the second just upon leaving the note

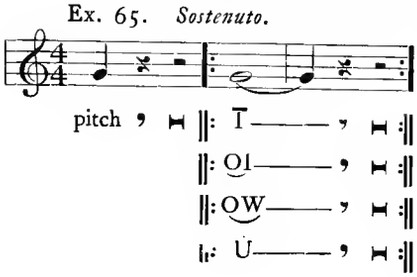


For the reason that the "vanish" is a trifle lighter than in the first three of the diphthongal vowels, Ā and Ō are often classed simply as "impure vowels."

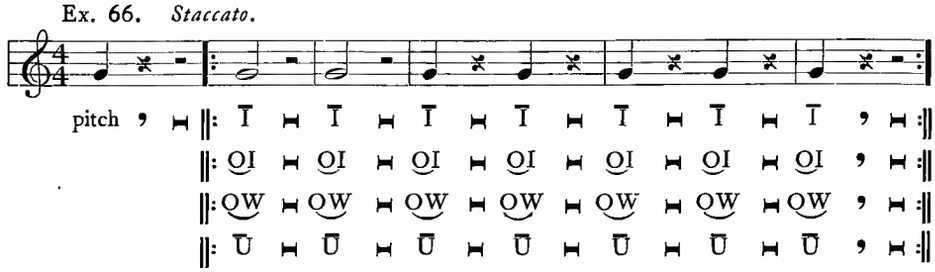
Exercises 65 and 66.

Practise the diphthongs to a sustained tone, and later to detached tones, on all notes within easy reach of the voice.

Ex. 65. *Sostenuto.*



Ex. 66. *Staccato.*



If the whole of the work contained in the preceding exercises has been thoroughly mastered, very little, if any, difficulty will be experienced in producing, on good tone, any vowel in the English language, as the remaining vowels are but **slight modifications** of those already practised.

The Principal Simple Vowels Tabulated Scalewise

1	Ï as in machine and pique,	like Ē in shē and pēek.
2	ĭ " " it, links and him,	" y in lynx and hymn.
3	E " " eight and veil,	" Ā in āte and vāle.
4	ĕ " " end and let.	
5	ê " " ere and where,	" â in air and ware.
6	ă " " at and sang.	
7	ȧ " " ask and last.	
8	Ä " " ah and lark.	
9	ạ " " what and wad,	" ŏ in wot and odd.
10	ạ " " awe and aught,	" ô in or and ought.
11	Ō " " ode and tone.	
12	ọ " " in wolf and could,	" ŏo in wool and good, " ṵ in pull.
13	Ụ " " truth and rude,	" ọ in whose, " ōo in rood.
14	û " " urn and fur,	" ẽ in earn, like ỹ in myrrh, " ĩ in fir, and õ in word.
15	ŭ " " utter and sun.	" ȯ in other and son.

The Principal Compound Vowels (Diphthongs).

1	Ï (= Ä ≻ ĭ) as in isle, like y in style.
2	OI (= ô ≻ ĭ) as in oil, like oy in boy.
3	OW (= Ä ≻ ōō) as in owl, like ou in out.
4	Ū (= ĭ ≺ ōō) as in mule, like ew in mewl.

"The Singer knows he can sing his Ä in front from the teeth, or right at the back from the palate, and that the former gives a 'flat,' and the latter a 'crushed' tone (the genuine palatal tone); and that the best tones are those that he feels in the middle of the mouth. The singer knows, too, that it is extremely difficult to give this kind of resonance to a Ü or to a bright-toned Ï, etc., and that for the sake of roundness and fullness of tone something of the strict characteristic of a vowel must be sacrificed." (Riemann.)

The following table, belonging to the section on "Articulation" commencing on page 40, exhibits all the consonants of the English language in systematic order.

Table of Consonants.

Unvoiced.	Voiced.	
Oral.	Oral.	Nasal.
P as in Pup.	B as in Bub (e.g., Bubble).	M as in Mum (e.g., Mumble).
T as in Tight.	D as in Died.	N as in Nine.
K as in Kick.	G as in Gig.	NG as in 'NGing (e.g., singing); also like N in Ink.
CH as in CHurch.	J as in Judge.	
F as in Fife.	V as in Vive (e.g., Revive).	
TH as in THigh.	TH as in THy.	
S as in Seal.	Z as in Zeal.	
SH as in Rouche (rōōsh).	ZH as in Rouge (rōōzh).	
HY as in Hue (HYōō).	Y as in You (Yōō).	
HW as in WHeel (HWēēl).	W as in Weal (Wēēl).	
No unvoiced correlatives	R as in Rage, and TRue (preceding a vowel). R as in FaR, and ERe (terminal). r as in Arm, and Chord (preceding a consonant). L as in Lily, and Lull.	

H is pure breath-sound; its correlative would be a pure vowel-sound. For example, compare "H" as heard in the whispered syllable "Hŭ," with "ŭ" as heard in the spoken syllable "ŭh" (the short "neutral" vowel).

The sound of "hard" C is the same as K, as in Cake (Kāk); soft C is the same as S, as in Cease (Sēs); soft G is the same as J, as in Gem (Jĕm); Q is the same as K, as in Casque (Kask); X unvoiced is the same as K + S, as in Exit (Eksit) and the voiced X is the same as G + Z as in Exist (Egzist).

ARTICULATION.

ARTICULATION is the function of the organs of speech in the formation of a consonant.[1]

CONSONANTS { have a shut position.
are non-syllabic.
are obstructive. (Warman.)

There are two classes of consonants,
UNVOICED and VOICED.

In the production of *unvoiced* consonants the breath is allowed to pass freely through the *glottis*,[2] as in simple breathing, but, on leaving the mouth, it has been shaped into peculiar characteristics by certain positions of the tongue, teeth and lips.

Voiced consonants are the result of *vocalized* breath, shaped into peculiar characteristics by the tongue, teeth and lips, just as are the *unvoiced* consonants. Every *unvoiced* consonant has its correlative *voiced* consonant; and, to three of them, there is added another having a *nasal* element.

It is important that the singer should be able to produce, intelligently and accurately, each element of sound represented by the capital letters in the Table of Consonants on page 39.

"Quality of tone depends upon the vowels, but distinct utterance upon the consonants; if these are not clearly articulated, the sense of the words will be entirely lost." (Adcock.)

Consonants in declamatory speech require considerably more vigor in their articulation than they do in ordinary speech. In singing their articulation should be as vigorous as, or even more vigorous than, in declamation.

The first exercise in this important part of a singer's training should be as follows:

EXERCISE 67.

The word and its consonant element (marked ⌒; see Table of Consonants, page 39) should be pronounced in immediate succession, **in a whisper**, exaggerating the consonant in order to bring out the contrast. In pronouncing the word, **linger** on the consonant marked ⌒. "The mouth should be freely opened and firmly held in position proper for the formation of each sound, and every position carefully observed." Whispering, instead of at once voicing the words, enables the student to concentrate his undivided attention on the movements and positions of the articulating organs.

After practising by lines, from right to left, they should be practised by columns, from the top down. Finally, they should be **voiced**, and uttered in a **full, clear, exact** and **distinct** manner.

Careful study and practice will reveal that the sounds represented by the letters P, T and K are momentary puffs of compressed breath, *voiceless*, and incapable of prolongation by a continuous expiration; that B, D and G are made with the articulating organs in exactly the same positions respectively as for P, T and K, the "puff" being less forcible, also — the characteristic difference — that the "puff" is *pre*ceded by a small and limited amount of voice.

M, N and NG are classed as correlatives of P, T and K because, respectively, they also are produced by exactly corresponding positions of the articulating organs; their characteristic difference comes from keeping the mouth hermetically closed, allowing the sound (voiced breath) to escape through the *nose*, hence the term *nasal* in the classification, all others being *oral* — that is, from the *mouth*.

The remaining unvoiced (and consequently unsingable) consonants represent noises and hisses, made by the forcible expulsion of breath through channels formed in the mouth by particular dispositions of the tongue, teeth, or lips; and, although the sounds of their voiced correlatives are sustainable (and therefore singable), they are very disagreeable when unduly prolonged.

The fully trilled R occurs only before vowels, and is produced by the upper part of the point of the tongue vibrating against the roof of the mouth just behind the gums. R in other places requires scarcely any trill.

The voiced consonant L is the most singable of all, and is much used as a "voice-placer" (see Exs. 36–38). It is sufficiently vocal to fulfil the office of a vowel; for example, the last syllable of each of the following words must sound as L sustained:

humble little people,
= humb͡l͡ litt͡l͡ peop͡l͡,
not humbu͡l͡ littu͡l͡ peopu͡l͡.

---

[1] CONSONANT, from the Latin *consonans*, sounding together; "an articulate sound which requires to be combined and sounded with a vowel to be heard distinctly."

[2] GLOTTIS, the variable ◊ shaped opening between the *Vocal Cords*. Over it is the *Epiglottis*, the leaf-shaped cartilage at the root of the tongue which forms a lid or cover for the aperture of the windpipe during deglutition. The VOCAL CORDS are two opposed, highly elastic bands or lips, set in the LARVNX (the upper part of the windpipe, just where the Adam's apple can be felt). For the production of vocal tone, the vocal cords are closely approximated, and their parallel edges caused to vibrate by the expulsion of a steady current of air from the lungs.

See "RESPIRATION," page 24; TONE, page 28; and the DIAGRAMMATIC SKETCH of the VOCAL APPARATUS.

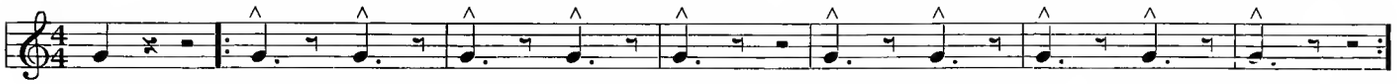
The aspirate H has no fixed conformation of the mouth. It is simply the sound of breath rather forcibly expelled from the lungs through whatever position of the mouth is required by the vowel following it. Its impulse comes from the diaphragm. For illustration and practice pronounce the following:

EXERCISE 68.

1st HṲ	{ ṳ = o͞o as in Ho͡op. }	⟶	Ṳ (vowel only)	⟶	H	{ aspirate only, with mouth still in shape of preceding vowel.
2nd HŌ	as in Ho͡pe.	⟶	Ō	" ⟶	H	"
3rd HÄ	as in Ha͡rp.	⟶	Ä	" ⟶	H	"
4th HE̲	as in He͡y!	⟶	E̲	" ⟶	H	"
5th HÏ	{ ï = ēe as in He͡ed. }	⟶	Ï	" ⟶	H	"

EXERCISE 69.

Successively with each of the consonants given in the table on page 39 combine the primary vowels Ṳ Ō Ä E̲ Ï, as in the following example:



pitch ⁊ ⊢ ‖: P̂Û ⊢ P̂Ô ⊢ P̂Â ⊢ P̂Ê ⊢ P̂Î ⊢ ⁊ ⊢ ÛP̂ ⊢ ÔP̂ ⊢ ÂP̂ ⊢ ÊP̂ ⊢ ÎP̂ ⊢ ⁊ ⊢ :‖

‖: B̂Û ⊢ B̂Ô ⊢ B̂Â ⊢ B̂Ê ⊢ B̂Î ⊢ ⁊ ⊢ ÛB̂ ⊢ ÔB̂, and so on.

‖: M̂Û ⊢ M̂Ô ⊢ M̂Â, and so on.

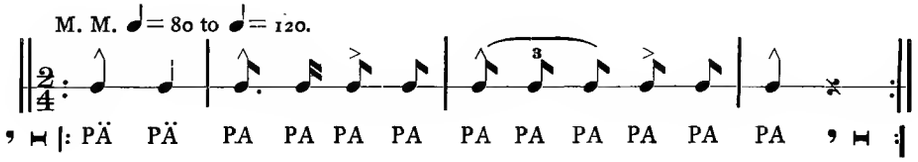
Vary the pitch at pleasure, but always keep *well within* the easiest reach of the voice.

N.B. All *unvoiced* consonants, "from their utter lack of vocality, need great force and precision in their articulation."

EXERCISE 70.

Monotone the syllable PÄ, at an easy pitch, to the rhythm given below. Keep the throat well expanded throughout. In articulating the consonant, move the jaw up and down freely, but **don't close the teeth. Open the mouth well for the vowel every time.** Let the tone be as nearly continuous as is compatible with a rapid and distinct articulation of the consonant.

"The consonants beat time and mark the rhythm by their percussion." (Garcia.)

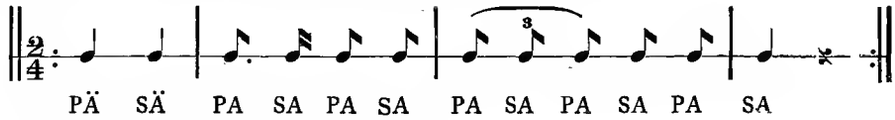


Vary the consonant at pleasure. The *tone*, when *voiced* consonants are used, will be *continuous*, mainly on the vowel Ä; but at each percussion of the consonant it will, for a moment, take on the characteristic quality of whatever consonant is in practice.

The object of the above is to exercise the articulating organs in easy and rapid movement perfectly controlled, to and from the **wide open** vowel-position. See Ex. 35, page 30.

EXERCISE 71.

Extend Ex. 70 by alternating one class of articulation with another; for example:



PÄ SÄ PA SA PA SA PA SA PA SA PA SA

or TÄ FÄ TA FA, and so on.

or KÄ LÄ KA LA, and so on.

or PÄ GÄ PA GA, and so on.

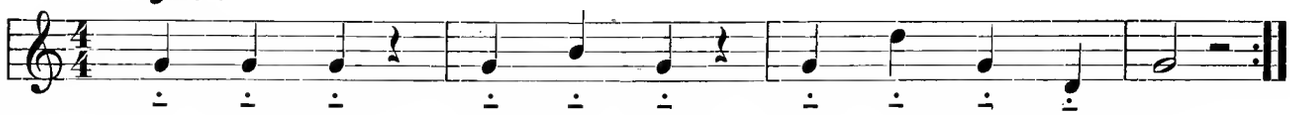
EXERCISE 72.

Combinations of two or more consonants are, generally, very difficult to articulate clearly. The two series given below will suffice for illustration and practice. They may be combined with any suitable vowel and practised after the manner shown at the head of the series.

Always articulate the consonants very **distinctly**, and as **rapidly** as possible. In the "*initial* combinations," carefully avoid putting a vowel in between the consonants; for example, BL, not BŭL (bless, not bŭless); PR, not PŭR (pray, not pŭray).

Example for Exercise 72. { (*a*) BL combined with Ä (as in the word "blarney").
(*b*) LD combined with Ō (as in the word "cold").

M. M. ♩=60.



(*a*) 1st series.— BLÄ BLÄ BLÄ, BLÄ BLÄ BLÄ, BLÄ BLÄ BLÄ BLÄ BLÄ.

(*b*) 2nd series.— ŌLD ŌLD ŌLD, ŌLD ŌLD ŌLD, ŌLD ŌLD ŌLD ŌLD ŌLD.

N.B. In every case, let the *vowel* take the greater duration of the note.

(*a*)		1ST SERIES. **Initial** Combinations.			
BL (as in the word "bless").		BR (bride)	DR (dread)	FL (flew)	FR (frown)
GL (glow)	GR (grass)	KL (cloud)	KR (crown)	KW (queen)	PL (play)
PR (pray)	SF (sphere)	SH (shade)	SHR (shrine)	SK (sky)	SKR (scroll)
SL (sleep)	SM (smile)	SN (snow)	SP (spark)	SPL (splash)	SKW (squall)
ST (star)	STR (strong)	SW (swell)	THR (thrall)	TR (true)	TW (twang)

(*b*)		2ND SERIES. **Final** Combinations.[1]			
BD (as in the word "ebbed")		BL (warble)	BZ (ebbs)	DL (cradle)	DN (gladden)
DTH (breadth)	DZ (adds)	FL (stifle)	FN (often)	FS (laughs)	FT (waft)
GD (bagged)	GL (single)	GZ (dogs)	JD (bridged)	KL (buckle)	KN (broken)
KS (axe)	KT (act)	LB (alb)	LD (felled)	LF (shelf)	LK (silk)
LM (whelm)	LN (fallen)	LP (pulp)	LS (false)	LT (felt)	LV (shelve)
LZ (feels)	MD (climbed)	MF (triumph)	MP (camp)	MZ (alms)	MT (dreamt)
ND (and)	NG (singing)	NS (since)	NT (sent)	NZ (sins)	PL (people)
PN (open)	PS (drops)	PT (dropped)	RB (barb)	RD (bard)	RF (serf)
RJ (charge)	RK (ark)	RL (girl)	RM (arm)	RN (turn)	RP (warp)
RS (horse)	RT (heart)	RV (serve)	RZ (hers)	SK (ask)	SL (castle)
SN (lesson)	SP (clasp)	ST (last)	THN (heathen)	THS (births)	THZ (paths)
TL (battle)	TN (brighten)	TS (chats)	VD (saved)	VL (evil)	VN (even)
BLD (warbled)	DLZ (idles)	FTS (drifts)	LDZ (folds)	LTS (bolts)	NKS (thanks)
NTS (daunts)	NCH (stanch)	NGZ (sings)	PLD (peopled)	RST (first)	SKS (asks)
SKT (asked)	STS (masts)	TLZ (battles)	VNS (heav'ns)	VST (lov'st)	ZNZ (seasons)

[1] See Remark, Ex. 76*g*.

PRONUNCIATION.

"HE WHO KNOWS HOW TO BREATHE AND HOW TO PRONOUNCE, KNOWS WELL HOW TO SING." (Pacchiarotti.)

"To *sing well* in the Italian language may be easy, but it is less easy in the Portuguese, and less easy still in the Spanish; while the customary vowels and consonants of the French language make it difficult, and those of the German *more* difficult, and those of the English *most* difficult. As our language stands lowest, on the scale of 'singableness', surely it is the duty of the student to master the difficulty. A little *attention* and a few *special exercises* will do it, but *it does require* this attention and these exercises." (D. Bennati, in Curwen's "Teacher's Manual.")

"PRONUNCIATION is the utterance of a word, the combined act of articulation and enunciation.

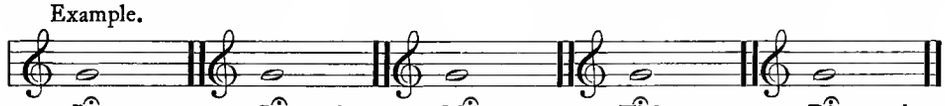
We articulate consonants.
We enunciate vowels.
We pronounce words.

If you desire good articulation, enunciation and pronunciation, give every element its due quantity[1] and quality." (Warman.)

EXERCISE 73. Sing each *word* of those given in the table of consonants (page 39).

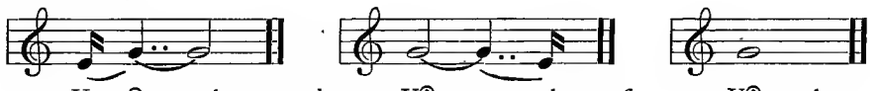
Give the *vowel* in each word the principal duration of the note, the consonants taking up as little of the duration of the note as is compatible with distinct and characteristic articulation.

Example.



Pû——p Bû——b Mû——m Tîgh——t Dîe——d and so on.

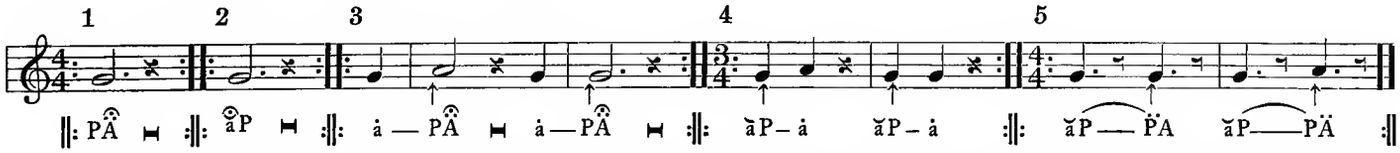
Carefully avoid such errors as, for example, vowels gliding improperly: Fī-ee-f, for Fife; adding a vowel-sound: Dee-ī-d, for Died, Pû-ŭp, for Pŭp; anticipating and dwelling upon final consonants, especially in words ending with L, M, N and NG: Lull, Mum, for Lûll and Mûm; "preluding" initial consonants: Mum, Nine, Lull, Sauce, Ē-You, oo-Weal, for Mûm, Nine, Lûll, Sauce, Yôu and Wêal; making the sound *ûh* at the end of a word: Pûpûh for Pûp and Thŷûh for Thŷ; commencing or finishing voiced consonants on a pitch other than that noted,



e.g.: V—â——lve, and Vâ——lve, for Vâ——lve.

EXERCISE 74. For more extended practice the student should devise other words (or syllables) by combining suitable consonants and vowels; for example; PŌP (= Pope), PŏP (= Pop), SṲP (= Soup), SŭP (= Sup), KĪT (= Kite), KĭT (= Kit), RĪT (= Write or Right), RĭT (= Writ), VÔIS (= Voice), VĪS (= Vice), MĀN (= Main), MăN (= Man) and so on *ad infinitum.*

EXERCISE 75. Combine a consonant and a vowel in every way possible and sing the resultant syllable (or syllables) to notes of easy pitch; for example, P and A, thus: 1. PÄ, 2. ăP, 3. ȧ-PÄ, 4. ăP-ȧ, 5. ăP-PÄ, as they would occur in the following words: 1. Part, 2. Trap, 3. Apart, 4. Apathy, 5. Scrap-part.



Bring out unmistakably and smoothly each element of the combination. The difference between Nos. 3 and 4 should be carefully observed: "Consonants within a word are taken either at the end of a note or at the beginning; this is regulated by the sensible division of the word." In No. 3 the time for the consonant must be deducted from the succeeding vowel (the beginning of the *note*); in No. 4 it will be taken from the preceding vowel (the end of the note); this distinction is of importance, and should be well practised. E.g., compare "*'Tis his apathetic voice*" with "*Is his a pathetic voice?*" — "*She peer'd*" with "*Sheep-ear'd.*"[2] Double consonants occurring in the middle of a word, sound like one (e.g., appalling apparition [=ă-p a̤-lĭng ăp-ȧ-rĭsh-ŭn]), but in derivatives and compounds, and where the

[1] Questions of "quantity," or length, of vowels are decided for the singer by the composer of the music. "Long" vowels may be set to short notes, and "short" vowels to long notes. In singing, the characteristic sound of each must be distinctly brought out. (See Exs. 61–64.)

[2] See Ex. 76 (*h*).

same consonant is the last letter of one word and the first of the next (as in No. 5), the double effect is made by *prolonging* the characteristic quality of the consonant. In the example given above (No. 5) the characteristic quality is the "silence" which precedes the "puff" or "explosion." (ăP⌒P̂Ä, keep the lips closed during the ⌒ between the two consonants.)

"The most common errors in pronunciation are found in the *substitution*, *omission*, and *addition* of sounds in syllables, and the *overlapping* of words in sentences." (Potter.)

The following selection will afford material for illustration and practice.

EXERCISE 76 (*a*).

WRITTEN.	SOUNDED.	DON'T SUBSTITUTE.
A	ȧ (when used as a word)	ā for ȧ.
Again	ȧgĕn	ā for ĕ.
Always	a̤lwāz	ŏ for a̤, or ŭ for ā
Ay(e)	ī (meaning *yes*)	ā for ī.
Aye	ā (meaning *always*)	ī for ā.
Desolate	dĕsōlāt	z for s.
Dew	dū	J for D, or ṳ (= o͞o) for ū.
Dissolve	dĭzzŏlv	ss for zz.
Ere	êre (or âr)	ē for ê (or â)
God	Gŏd	ä or a̤ for ŏ.
Iron	īŭrn	rŭ for ŭr.
Irony	īŭrnў (*adjective*) = of iron	rŭ for ŭr.
Irony	īrŭnў (*noun*) = satire	ŭr for rŭ.
Of	ŏv	f for v.
Oil	o͜il	ī for o͜i.
Path	pȧth (*th* unvoiced)	voiced t͜h for unvoiced th.
Paths	pȧt͜hz (*th* voiced)	unvoiced th for voiced t͜h.
Real	rēăl	ŭ for ă.
The	thē (before a vowel)	ŭ for ē.
The	thŭ (before a consonant)	ē for ŭ.
Us	ŭs	z for s.
With	wit͜h (*th* voiced)	th (unvoiced) for t͜h (voiced).
Yes	yĕs	ĭ for ĕ.

EXERCISE 76 (*b*).

WRITTEN.	SOUNDED.	DON'T OMIT.
And	ănd	ă (making 'nd), or d (making ăn'), or ă and d (making 'n').
Every	ĕv-ẽ -ў	ẽ (making ĕv-rў).
Fields	fēēldz	d (making fēēlz).
Govern	gŭvẽrn	ẽr (making guv'n).
Insects	insekts	t (making ĭnsĕks).
Looked	lookt	ed = t (making look).
Old	ōld	d (making ōl').
Real	rēăl	ă (making rēēl).
Shall	shăl	ă (making sh'll).
Softly	sŏftlў	t (making sŏflў).
Winds	wĭndz	d (making winz).

EXERCISE 76 (*c*).

WRITTEN.	SOUNDED.	DON'T ADD.
Handsome	hănsŭm	d (making hăndsŭm).
Kind	kīnd	ē (making kē-ind).
Pray	prā	ŭ (making pŭrā), or ē (making prāē).
Rule	rụl (= rōōl)	ē (making rē-ōōl), or ŭ (making rụ-ŭl).
Reel	rēēl	ŭ (making rē-ŭl).
Splash	splăsh	ŭ (making spŭlăsh).
The ear	thē ēr	y (making thē yēr = "the year").

EXERCISE 76 (*d*).

ĭble and ăble,	*not* ŭble.	ĭty and ĕty,	*not* ŭty.
audible —	laudable.	ability —	variety.
terrible —	syllable.	charity —	piety.
responsible —	advisable.	nobility —	society.

EXERCISE 76 (*e*).

ĕss and oŭs,	*not* ĭss.	ĕnt and ănt,	*not* ŭnt.
goodness —	gracious.	continent —	consonant.
darkness —	righteous.	eminent —	elegant.
countless —	precious.	student —	infant.

EXERCISE 76 (*f*).

ŏr and ăr,	*not* ŭr.	ĭtĭve and ătĭve,	*not* ātĭve.
governor —	popular.	positive —	narrative.
superior —	particular.	infinitive —	superlative.
counselor —	similar.	prohibitive —	alternative.

EXERCISE 76 (*g*).

ĕn and ŏn, not 'n.		
open — prison.	garden — season.	heaven — pardon.
hasten (= hāsĕn).	listen (= lĭsĕn).	soften (= sŏfĕn).

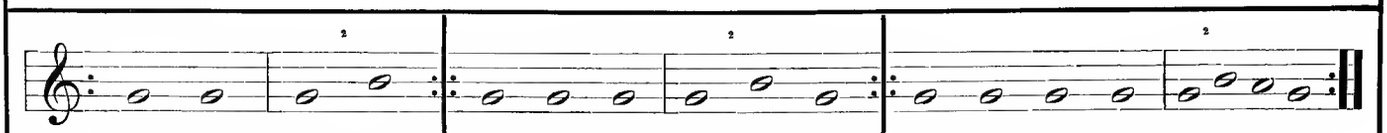
Occasionally the last vowel *is* omitted — Heav'n, lis'n, etc.; see Appendix, Nos. 3 (rais'd), 6 (lov'd), 7 (inspir'd), 13 (bedeck'd), 42 (resign'd to heav'n), 48 (encompass'd), 75 (call'd), and 80 (fill'st).

But very often it is better to sound it; see Appendix, Nos. 26 (cursed, not curst); 36 and 51 (strengthen, not strength'n); 38 (risen, not ris'n); 73 (broken, not brok'n, and looked, not lookt).

EXERCISE 76 (*h*).

The overlapping of words, etc.

To be practised until an auditor can with perfect ease distinguish one sentence from the other of each couplet.[1]



1.	She peer'd, she peer'd.	The masts stood, the masts stood.	Beer de-scend-ing, ÷
	Sheep-ear'd, sheep-ear'd.	The mass stood, the mass stood.	Beard de-scend-ing, ÷
2.	His stripes, his stripes.	The first star, the first star.	On nei - ther side, ÷
	His tripes, his tripes.	The first tar, the first tar.	On ei ther side, ÷
3.	Make clean, make clean.	A good deal, a good deal.	A lit - tle lass, ÷
	Make lean, make lean.	A good eel, a good eel.	A lit - tle ass, ÷
4.	His skin, his skin.	This sour food, this sour food.	His cry mov'd on, ÷
	His kin, his kin.	This our food, this our food.	His crime mov'd on, ÷
5.	That rain, that rain.	Lasts till night, lasts till night.	Stud y de - ceit, ÷
	That train, that train.	Last still night, last still night.	Stud - ied de - ceit, ÷
6.	Your aid, your aid.	Thine own name, thine own name.	The sol-dier's tear, ÷
	Your raid, your raid.	Thy known aim, thy known aim.	The sol-dier's steer, ÷
7.	Small eyes, small eyes.	Can no one, can no one.	Let all men pray, ÷
	Small lies, small lies.	Can owe one, can owe one.	Let tall men pray, ÷
8.	Near home, near home.	A and E, A and E.	And with his acts, ÷
	Near Rome, near Rome.	A and D, A and D.	And with his axe, ÷

The following Exercise 77 (*a*, *b* and *c*) is an example of how pronunciation may be practised in the words of a song. In 77*a* the student's undivided attention is given to the exact *pronunciation* of each syllable in the song "But the Lord is mindful of His own"; after satisfactorily accomplishing this, the words are to be *monotoned* to the rhythm and pace set by the composer of the music, illustrated in Ex. 77*b*; and not until this can be done *easily* and *distinctly*, should the complete musical setting (Ex. 77*c*) be essayed.

EXERCISE 77 (*a*).

PRONOUNCE each syllable as indicated in the *phonetic line;* the vowel of each syllable (marked ⌒) is to be sustained (dwelt on) for about one second, deducting only the time required for a *rapid, distinct* and somewhat exaggerated articulation of the consonants which may be either at the beginning or at the ending of a syllable.

BŭT	THŭ	LôrD	ĭZ	MĪND	FŭL	ŏV	HĭZ	ŌN	HĒ
But	the	Lord	is	mind	ful	of	His	own,	He

Rĭ	MĕM	BĕrZ	HĭZ	CHĬL	DRĕN	BŌW	DOWN
re	mem	bers	His	chil	dren.	Bow	down

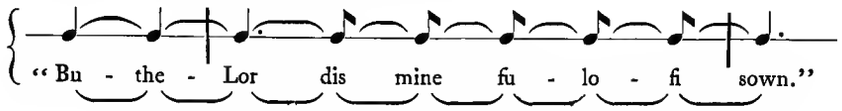
Bĭ	FŌR	HĭM	YĒ	MĪ	Tĭ	FôR	THŭ	LôrD	ĭZ	NĒR	ŭS.
be	fore	Him,	ye	migh	ty,	for	the	Lord	is	near	us.

[1] A CÆSURA, or *slight break* in the continuity of tone, will be necessary for a sensible delivery of many of these sentences; e.g., sheep | ear'd Make | lean

[2] Vary this interval at pleasure.

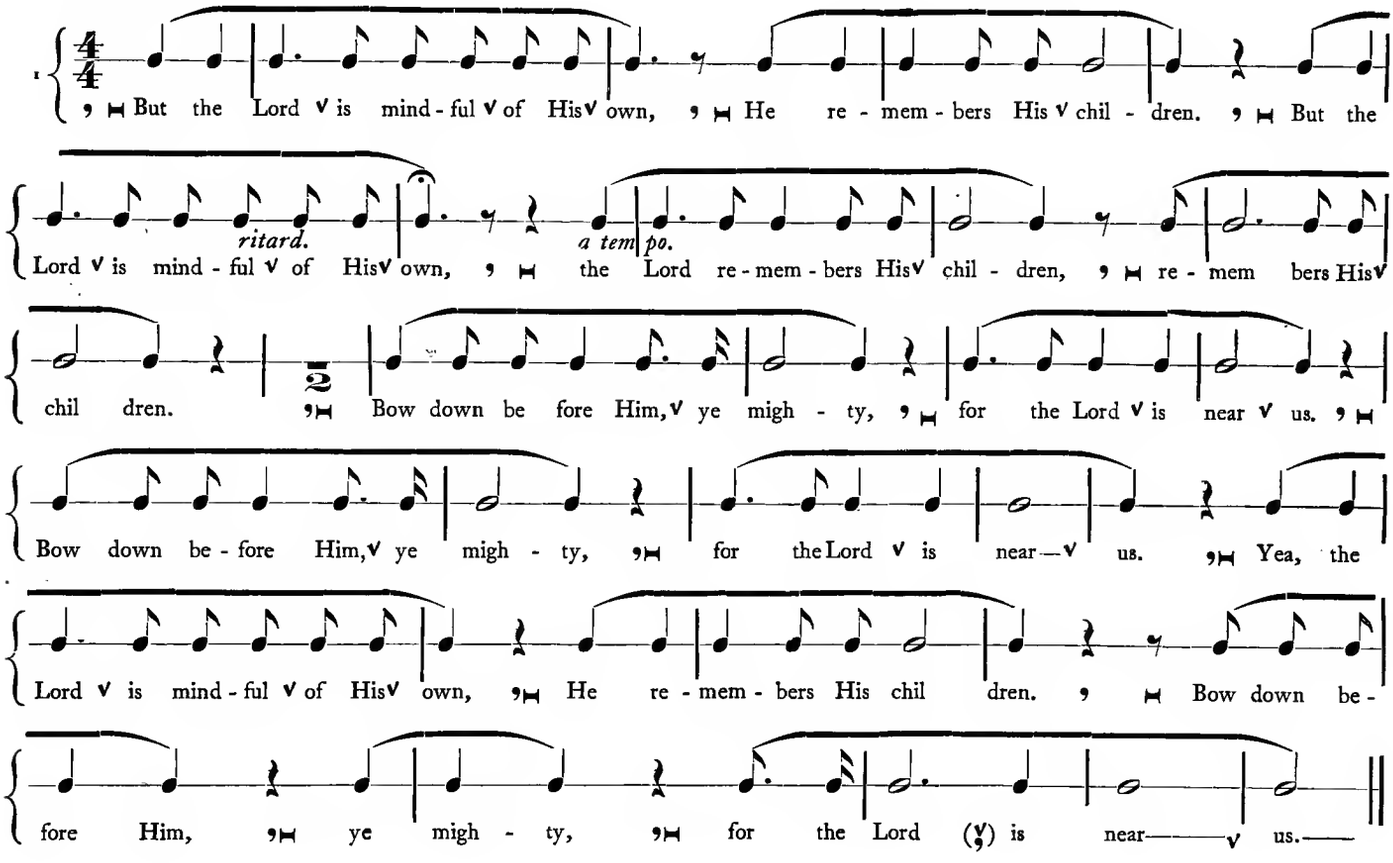
Exercise 77 (*b*). Monotone (sing on one unvarying pitch) the following in *legato* style. Choose a pitch suitable to the voice.

N.B. The continuity of tone throughout each phrase must not be interrupted unless distinct utterance, or the sense, requires it; at the same time (taking the first phrase for example), it must not sound thus:



Make discreet use of the *Cæsura* (suggested thus ∨; see Ex. 76*h*[1]); also review Ex. 75 (3 and 4).

Andantino. M. M. ♩ = 66.

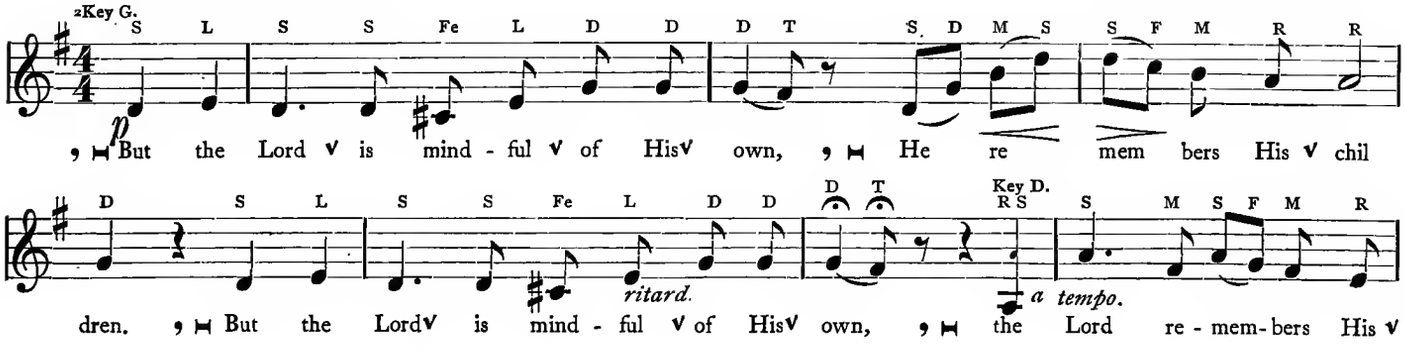


Exercise 77 (*a*).

"BUT THE LORD IS MINDFUL OF HIS OWN."

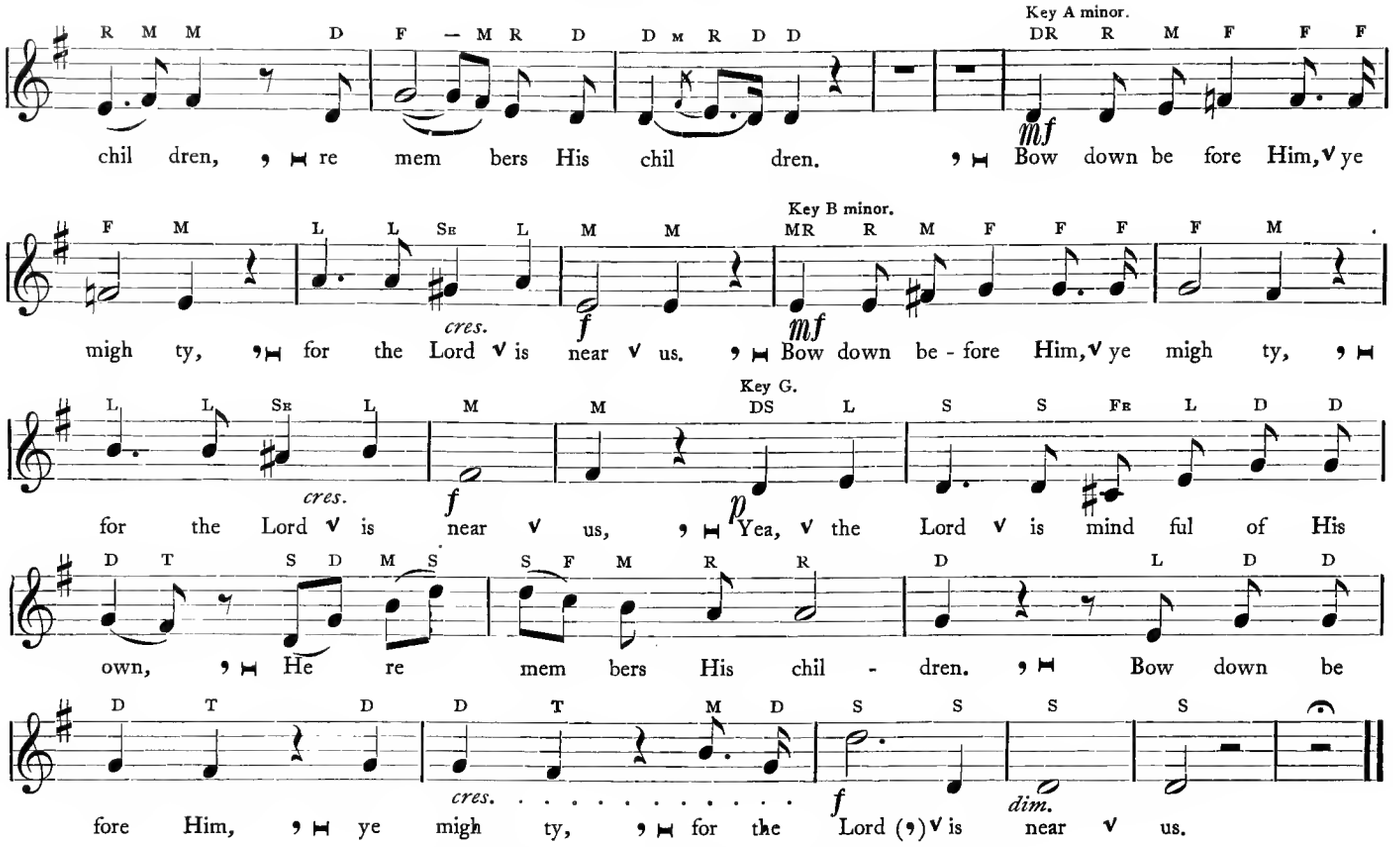
Arioso from the oratorio "St. Paul."

Andantino. M. M. ♩ = 66. Music by Mendelssohn.



[1] Carefully *hold the breath* (indicated thus ⊢⊣) for a moment after *each inspiration* (marked ⁹). N.B. This practice of holding the breath for a moment after each inspiration, should become a regular habit; it not only steadies the breath, but gives the singer time to prepare for the proper attack of the following tone.

[2] See page 71.



Italian, German and French Pronunciation.

The correct pronunciation of songs in a language unfamiliar to the student, will best be learned from a teacher who **sings** the language **professionally.** For students located where this is not feasible, the following rules for the pronunciation of Italian, German and French, taken from Dr. Theo. Baker's "Dictionary of Musical Terms," will be helpful.

Italian.

Vowels:

General rule: The vowels are very clear, and never to be pronounced as impure vowels or diphthongs; they are *long* in accented syllables which they terminate,—*short* in unaccented syllables, or in accented ones ending with a consonant.

a like *ah* or *ăh* (never *ă*); e.g., *amare* [pron. ăh-mah′-rĕh].

e " *ay* in bay (without the vanish *ĭ*); *ĕ* in bed; *a* in bare (before *r*).

i " *ee* in beet; *ĭ* in bit; *i* before a vowel, like *y* (consonant).

o " *aw*, or *oh* (without the vanish *ŭ*); *ŏ* in *ŏ*pinion.

u " *oo* in boot; *u* in bull.

Consonants:

General rule: Even the hard consonants are somewhat softer than in English; the soft consonants are very delicate.

b, d, f, l, m, n, p, qu, s, t, v, as in English.

c like *k*, before *a, o, u*, or another consonant except *c*, as below.

c " *ch* in chair before *e* or *i*; **cc** like *t-ch* before *e* or *i*.

g " *g* hard before *a, o, u*, or another consonant; except before *l* (pronounce *gl* like *l-y* [consonant]; e.g., *sugli* [pron. sool′-yē]), and *n* (pronounce *gn* like *ñ* in cañon [kan′-yon]).

g " *j* before *e* or *i*.

h is mute.

j like *y* in you.

r, pronounce with a roll (tip of tongue against hard palate).

Where a doubled consonant occurs, the first syllable is dwelt upon; e.g., in *ecco* [pronounce ek′-ko, not ek′-o].—Accented syllables take a less explosive stress than in English, being prolonged or dwelt upon rather than forcibly marked.

sc like *sh*, before *e* and *i*.

sd " *zd* (at beginning of words).

z " *ds* (very soft *ts*).

German.

Vowels:

The simple vowels as in Italian; **y** like German *i* or *ü*.

Modified vowels:

ä like *a* in bare, but broader; *ĕ* in bed.

ö has no English equivalent; long *ō* can be pronounced by forming the lips to say *oh*, and then saying *ā* (as in bay) with the lips in the first position; short *ŏ*, by saying *ĕ* (as in bed) instead of *ā*. [N.B.—Long *ō* is the French *eu* (in *jeu*)].

ü has no English equivalent; pronounce long *ū* by forming the lips to say *oo* (as in boot), and then saying *ee* (beet) with the lips in the first position; short *ŭ*, by saying *ĭ* (as in bit) instead of *ee*. [N.B.—Long *ū* is the French *u*.]

Diphthongs:

ai and **ei** like long *ī* in bite.

ae like *ä*.

au " *ow* in brow.

eu and **äu** like *oi* (more exactly *ah′-ŭ*, closely drawn together).

Consonants:

f, h, k, l, m, n, p, t, as in English.

b and **d,** beginning a word or syllable, as in English; ending a word or syllable, like *p* and *t* respectively.

c like *k* before *a, o,* and *u;* like *ts* before *e, i, eu,* and *ä.*

g usually hard, but like *z* in azure in words from the French and Italian in which *g* is so sounded; — *ang, eng, ing, ong* and *ung* terminate, at the end of a word, with a *k*-sound (e.g., *Be'-bung*[k]).

j like *y* (consonant).

qu " *kv.*

r either with a roll, or a harsh breathing.

s beginning a word or syllable, and before a vowel, like *z* (soft); ending a word or syllable, like sharp *s;* before *t* and *p,* beginning a word, usually like *sh* (e.g., *stumm,* pron. shtŭm [*u* as in bull]); otherwise as in English.

v like *f.*

w " *v* (but softer, between *v* and *w*).

x " *ks* (also when beginning a word).

z " *ts.*

Compound consonants:

ch is a sibillant without an English equivalent; when beginning a syllable, or after *e, i, ä, ö, ü, ai, ei, ae, eu,* and *äu,* it is *soft* (set the tongue as if to pronounce *y,* and breathe an *h* through it; e.g. *Strich,* pron. shtrĭy-h; after *a, o, u,* and *au,* it is *hard* (a guttural *h*).

chs like *x.*

sch like *sh.*

sp and **st,** see *s,* above.

th like *t.*

Accented syllables have a forcible stress, as in English. In compound words there is always a secondary accent (''), sometimes a tertiary one ('''), depending on the number of separate words entering into the composition of the compound word; e.g. *,Zwi'schenakts'''musik'', Bo'genham''merklavier'''.*

French.

Vowels:

a as in Italian, but often shorter, approaching English *ă.*

â like *ah.*

e " *u* in but: *e*-final is almost silent in polysyllabic words.

é " *ay* in bay.

è " *e* in there.

ê " German *ä,* and always long.

i or **î** like *ee* in beet; short *ĭ* as in English.

o as in Italian.

u like the German *ü.*

Diphthongs:

ai like German *ä;* but before *l*-final, or *ll,* is pronounced as a diphthong (*ah'-ee,* drawn closely together).

aî and **ei** like *ê.*

eu, eû and **œu** like German *ö.*

oi like *oh-ăh'* (drawn closely together).

ou and **oû** like *oo* in boot.

eau like *o* long, without the vanish *u.*

Modified by a following *n, m, nd, nt* or *mt* at the end of a syllable, the vowels and diphthongs are nasal (exception, —verbal ending of 3rd pers. plural).

Consonants as in English, with the following exceptions:

c like *s* in song before *e, ê, è, ê,* and *i.*

ch " *sh.*

g " *z* in azure before *e, ê, è, ê,* and *i.*

gn as in Italian.

h is mute.

j like *z* in azure.

ll after *i* is usually sounded like English *y* (consonant), and frequently prolongs the *i* (*ee*); e.g. *travailler* [trăh-văh-yay'], *tranquille* [trăhngkee'y].

n nasal, see above; otherwise as in English. [The nasal effect is accurately obtained by sounding *n* (or *m*) *together with* (instead of *after*) the preceding vowel; but the sound of *e* is changed to ah, *i* to *a* (in bat), and *u* to *eu.*]

m, nasal in certain situations.

r with a roll.

s-final is silent.

t-final is silent.

er, et, es, est, ez, as final syllables, are pronounced like *é.*

Accentuation. The strong English stress on some one syllable of a polysyllabic word is wanting in French; the general rule is *slightly* to accent the *last syllable.*

For **exercise** in foreign pronunciation, the student should rewrite the words of songs *phonetically* (illustrated below), and afterward practise in the manner of Ex. 77*a*, *b* and *c*.

Example in Italian.

"NON È VER?"

Music by Tito Mattei.

NÔN ê VÊR
Non è ver?

KWÂN DÔ âS SÎ ZÔ â TÊ VÎ CHÎN
Quan - do as si - so a te vi - cin

TÎ PÂR LÂ Î BÊN MÎ ô DÂ MÔR
Ti par - la i ben mi - o d'a - mor,

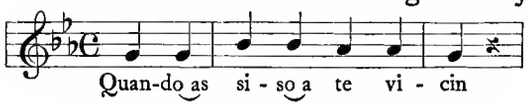
TÎ RÎ KÔR DÎ âN JĕI. DÎ VÎN
Ti ri cor - di, an gel di vin,

PȧL PĪ TÂ Rō Ī Nô STRĪ CôR
Pal pi - ta ro i no stri cor.

Ä Nô NōN Ê VĒR Nô Nô
Ah! No, non è ver! No, no.

The student must be particularly careful in pronouncing Ē and Ō that there is not the faintest change to ĭ in the former, or to ụ in the latter.

The curved line connecting two adjacent vowels, indicates "confluent" vowels, sung to a single note:



"They take the place of English diphthongs, but are in Italian pronounced much more distinctly, and separate."

Example in German:

"O ISIS UND OSIRIS."

Music by MOZART.

Ô Ī SīS ụND ō SĪ RīS SHĕNG KĕT
O I - sis und O - si - ris, schen - ket

DêR VĪZ HĪT GĪST DĒM NOĪ ĕN PÄR
Der Wei- heit Geist dem neu - en Paar!

DĪ ĪR DêR VȧN DRŭR SHRĪT Tĕ LĕNG KĕT
Die ihr der Wan d'rer Schrit - te len ket,

SHTêRKT MĪT Gĕ DụLT ZĪ ĪN Gĕ FÄR
Stärkt mit Ge duld sie in Ge fahr!

Carefully distinguish between Ï and Ī.

Example in French:

"BERCEUSE."

Music by GOUNOD.

Kȧⁿ Tü SHȧⁿ Tŭ BĒR SĒ ŭ
Quand tu chan tes ber - cé e

Lŭ SWÄR ȧⁿ TRŭ MĒ BRÄ
Le soir en tre mes bras,

ȧⁿ Tȧⁿ Tü Mȧ Pȧⁿ SĒ ŭ
En tends - tu ma pen sé - e

KĪ Tŭ RĒ Pōⁿ TỤ BÄ
Qui te ré pond tout bas?

Tō̂ⁿ	DṲ̂	SHȧ̂ⁿ	Mŭ̂	RȧP	PĕL	Lŭ̂
Ton	*doux*	*chant*	*me*	*rap* -	*pel*	*le*

LḒ	PLü̂	BŌ̂	Dŭ̂	MḒ	ZHṲ̂R
Les	*plus*	*beaux*	*de*	*mes*	*jours;*

Ä̂	SHȧ̂ⁿ	TḒ	Mȧ̂	BĕL	Lŭ̂
Ah!	*chan*	*tez,*	*ma*	*bel*	*le,*

SHȧ̂ⁿ	TḒ	SHȧ̂ⁿ	TḒ	TṲ̂	ZHṲ̂R
Chan	*tez,*	*chan*	*tez*	*tou*	*jours.*

In the phonetic line a small *n* after a vowel, thus: ȧⁿ or ōⁿ, indicates an "orinasal" vowel, in which the voice passes through both the nose and the mouth.

The French *u* is a peculiar combination of Ṳ with either Ï or ĭ (see remarks on the pronunciation of the German *ü*), having no English equivalent, and represented in the phonetic line by *ü*.

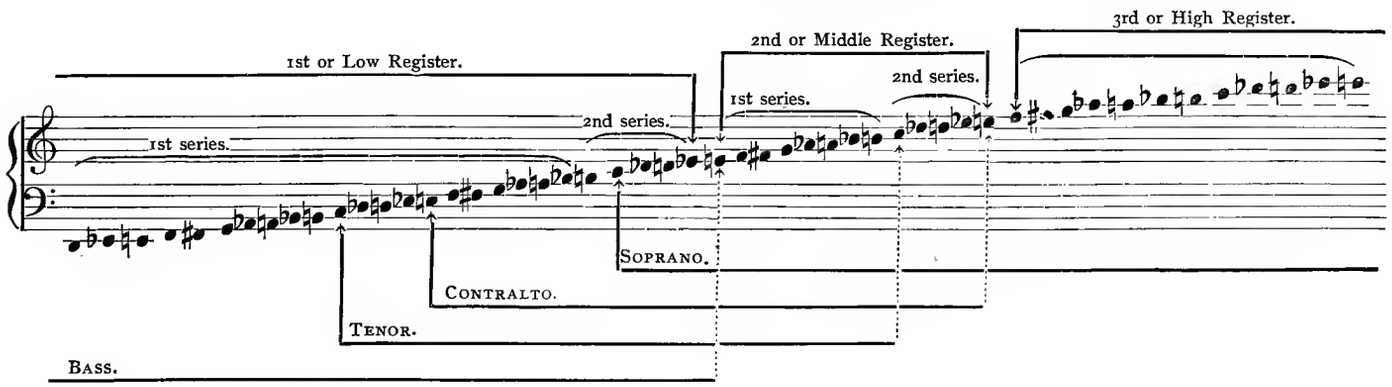
"In colloquial French the final *e* (*e*-mute) is almost always (not always) omitted." In singing, it is retained, and in the phonetic line is indicated by *ŭ*.

EXTENSION OF THE COMPASS.

The Registers.

The term REGISTER designates a portion of the compass peculiar to a particular adjustment of the vocal mechanism.

There can be no hard and fast rule as to the **exact place** where the change from one register to the next above or below occurs in the different voices, as so much depends upon the conformation of the vocal organs, which in individuals vary just as much as facial lineaments. The **student**, however, must strictly avoid **forcing** a lower register higher than the divisional place indicated in the table following, which exhibits, approximately, the registers in the **combined** compass of the different voices.



For an extraordinary dramatic effect an experienced singer may carry a lower register higher than the limit above noted, but it is always a "risky" procedure, and if indulged in too freely will result in *blatant open tone*, *strained vocal cords*, and possibly a *ruined voice*. On the other hand, an upper register may safely be brought down several notes, thereby giving quite a number of OPTIONAL TONES, that is, tones possible in two different registers.

The *blending of the registers* and a perfectly uniform compass depend upon the careful management of these optional notes; the student should **particularly** practise the optional tones of the weaker register, until in every way they equal the stronger.

"There are some heaven-born artists who instinctively blend all the registers, so that the whole voice becomes one homogeneous wave of sound;" but more often it is "an operation requiring an almost incredible amount of patience on the part of both instructor and instructed." (Deacon.)

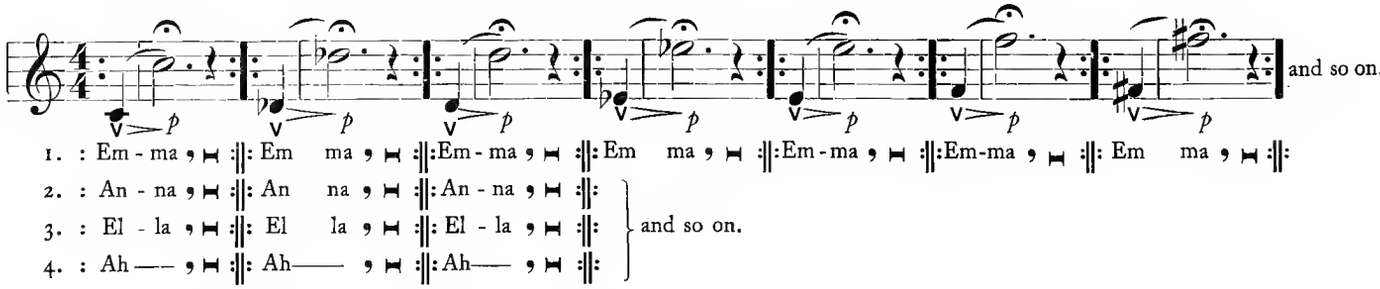
The nomenclature for the different registers (chiefly based on either "physiological conditions, or sympathetic sensations") is very varied and often confusing. The terms most frequently used by the old Italian teachers were *Voce di petto* (Chest-voice) for the lower register of a voice, the tones of which produce sympathetic vibrations in the chest, and *Voce di testa* (Head-voice) for the higher register of a voice, the tones of which produce sympathetic vibrations in the head (i.e., the frontal cavities; see Diagrammatic Sketch). The terms *Voce aperta* (Open voice) and *Voce chiusa* (Covered voice), based on the tonal quality of the lower and upper registers of the male voice, also were, and still are, much used. The Medium or middle register of the combined compass is sometimes called *Voce mista* (Mixed voice), or *Petto falsetto* (False chest-voice). The term *Falsetto* (False, or feigned) is also often applied to the highest register of a voice, as well as to the "*feigned*" voice of the adult male alto. Many modern teachers use the terms *Lower* and *upper thick*, and *Lower* and *upper thin* to describe the First and Second series of the lower and middle registers respectively, and the term *Small* for the highest register; these names are based on corresponding conditions of the vocal cords, which vibrate either in their whole "thickness," "thin edge," or "smaller length." The French and German terms respectively for the three registers are *Voix de poitrine* and *Bruststimme* (Chest-voice); *Voix de fausset* and *Fistelstimme* (False voice), or *Voix mixte* (Mixed voice) and *gedeckte Stimme* (Covered voice); *Voix de tête* and *Kopfstimme* (Head-voice).

In practising the following preliminary exercise for the extension of compass, the voice must not be **forced** upward, but must gently **glide** from the lower to the higher note, with perfect breath-control, and an entire absence of rigidity in the parts concerned. Progress must not be hurried; only when one tone can be taken comfortably, should the student try the next, progressing by semitones as high as possible. Carefully note your teacher's advice and criticism (see page 32, last paragraph of Ex. 38).

Preparatory Exercise for Extension of Compass Upward.

Sing two notes an octave apart in the *easy* manner one often hears or adopts in pleasantly calling the attention of a child who is at a short distance away.

M. M. ♩ = 60. (For men's voices read an octave lower.)



At first allow the vowel "a" of the second syllable to take on a somewhat sombre (covered) quality, nearly like "a" in the word "m͡aw." Also practise with the words Lu̯-lu̯, Lĭlĭ̆, and Āmĭ̆.

N.B. When practising the foregoing exercise, the student should place a finger on the larynx, allowing it to rest gently upon the "Adam's apple" (see × in Diagram), and observe that when the upper note of each octave is correctly produced the larynx maintains the same low position as for the lower note. Also it should be noticed that for the higher note the pharynx will be rather less expanded than for the lower note, and that the soft palate rises, shutting off the upper pharynx.

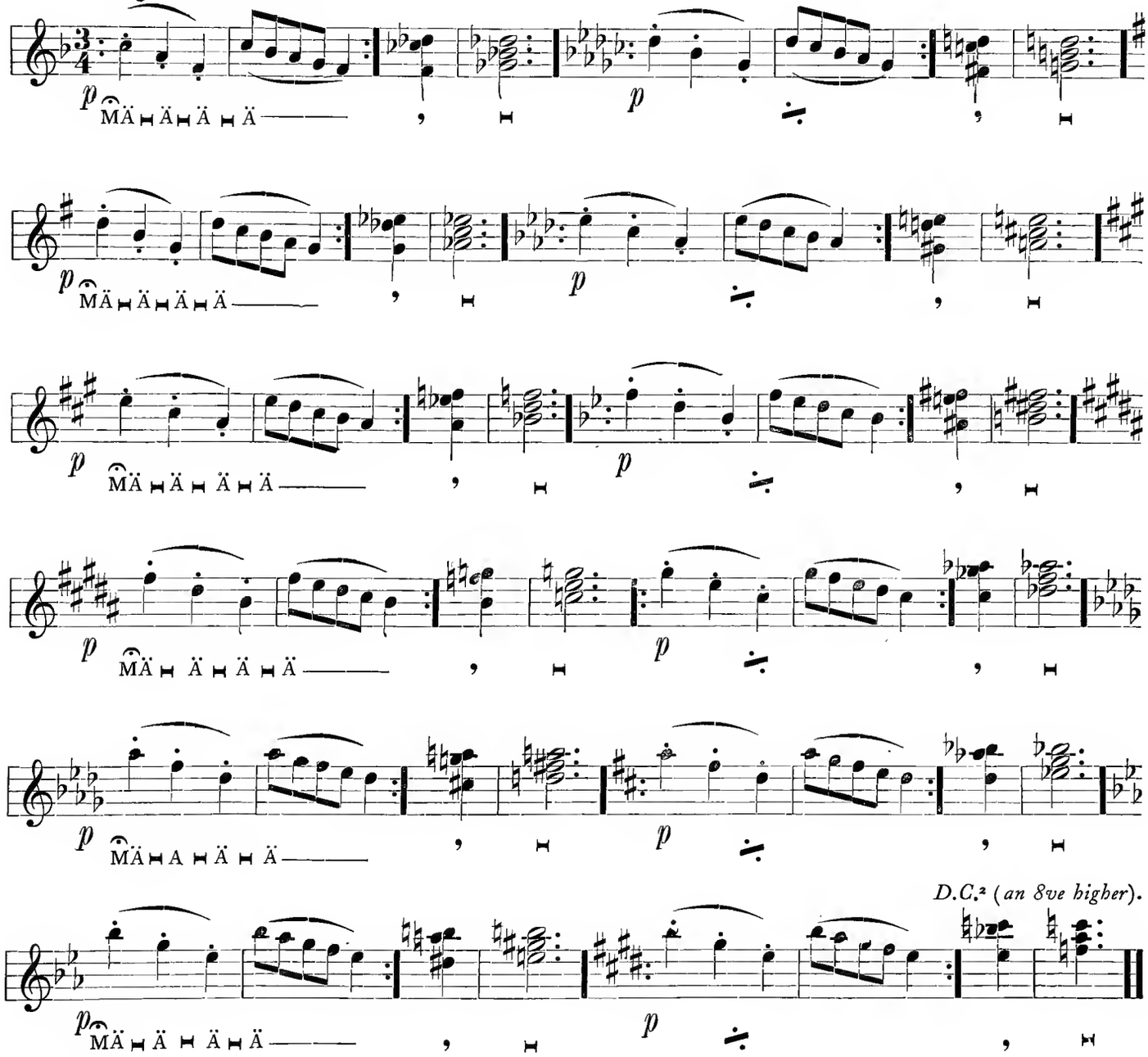
In the following exercises for the Extension of the Compass Upward, the student should be able to pass from one register to another without a noticeable "break."

Never forget that "GOOD QUALITY" IS OF FAR MORE IMPORTANCE THAN "GREAT QUANTITY."

EXERCISE 78.[1] (When used for men's voices, read an octave lower.)

Prolong the letter M a little, and be sure of the pitch in the attack.

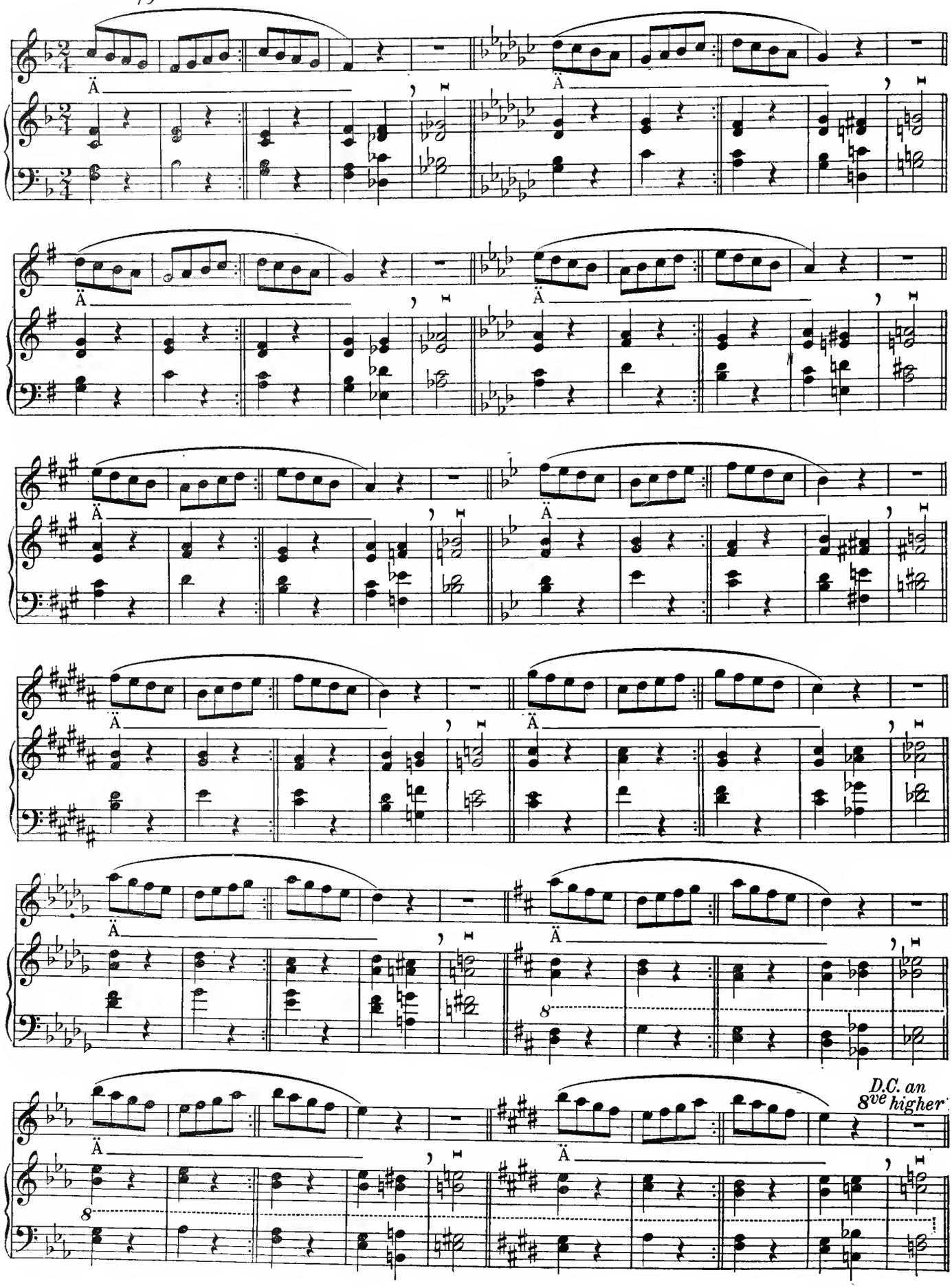
M. M. ♩= 60. (*Not faster.*)



[1] N.B. All exercises and studies should be carefully memorized, so that the maximum of attention may be given to the voice.

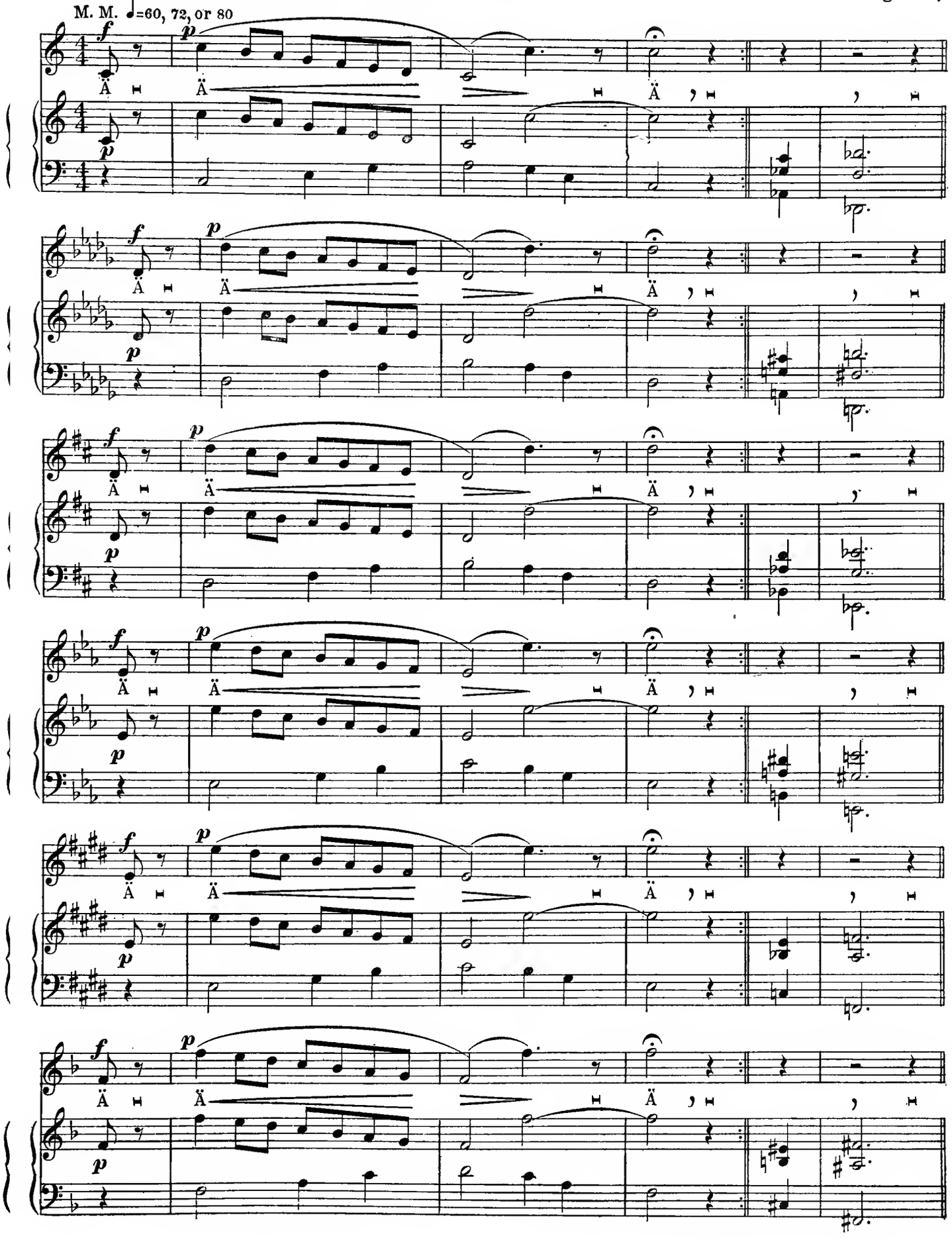
[2] D.C. is an abbreviation of the phrase "Da Capo," meaning "from the head" (i.e., from the beginning). Following the further direction "8ve higher," repeat an octave higher than the notation indicates.

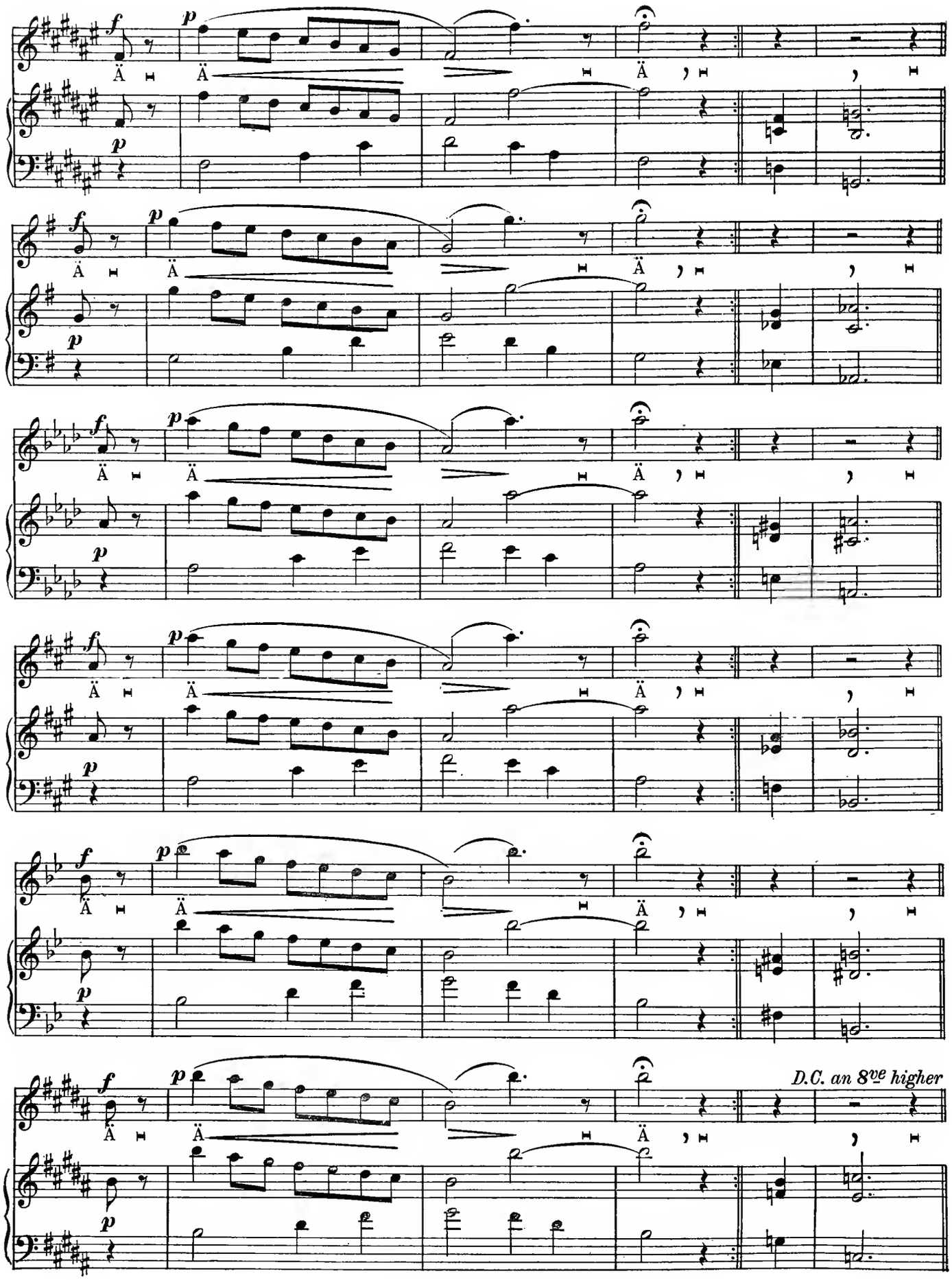
Exercise 79.



EXERCISE 80. The voice-part is to be read an octave lower, when used for men's voices. Sing softly.

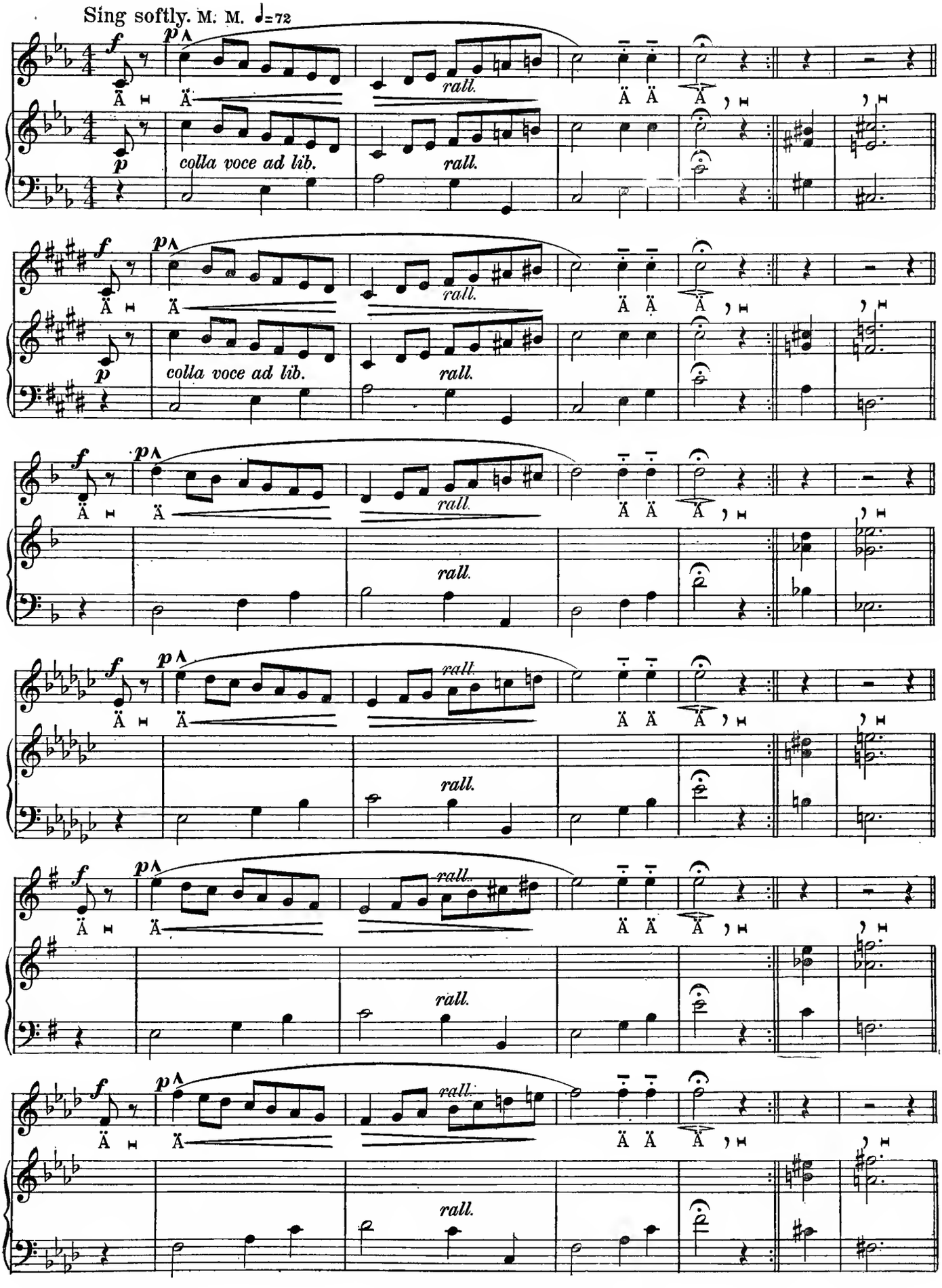
M. M. ♩=60, 72, or 80

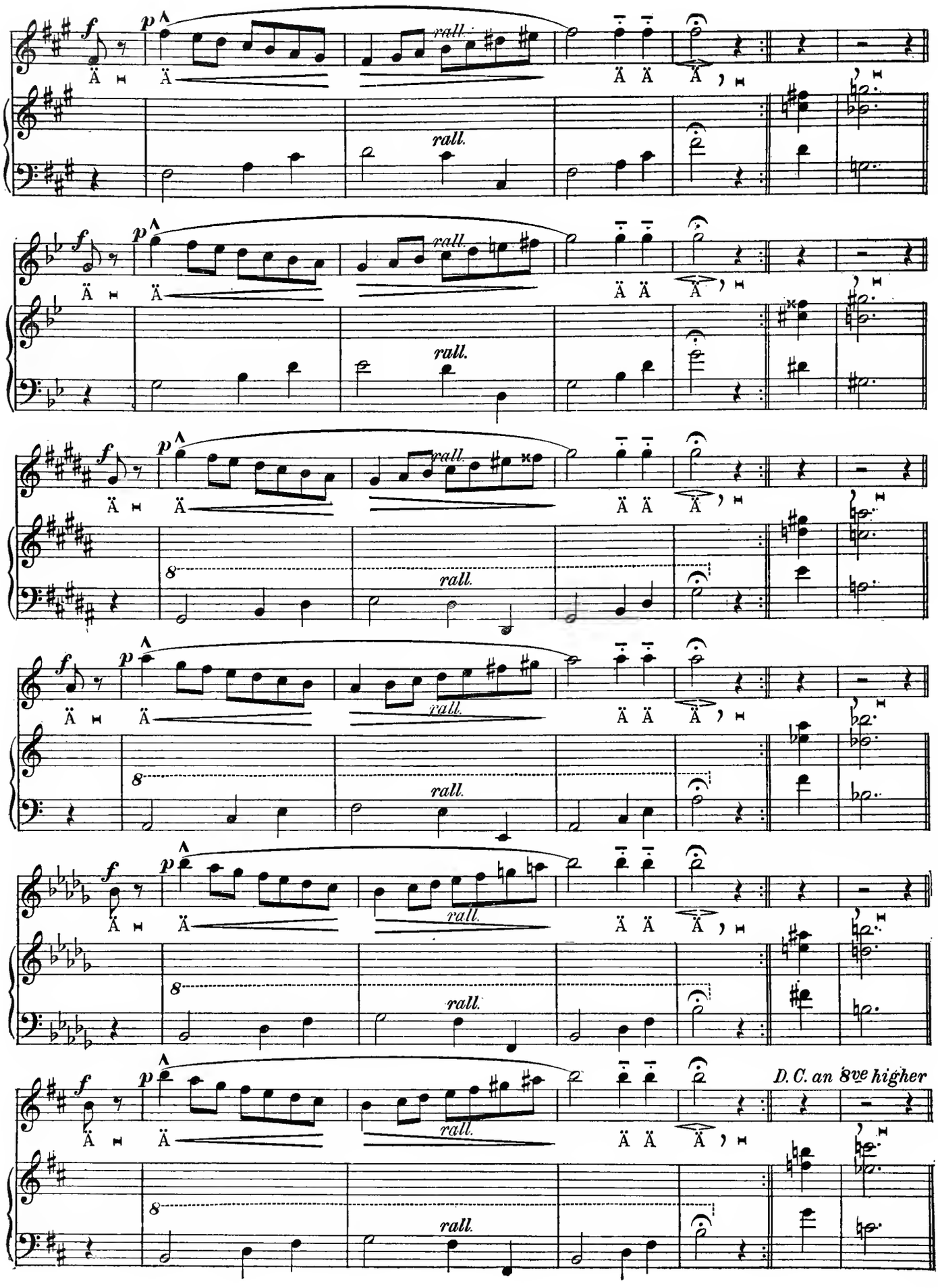



f
p
Ä
D.C. an 8ve higher

EXERCISE 81.

Sing softly. M. M. ♩=72




f
p
rall.
Ä
D. C. an 8ve higher

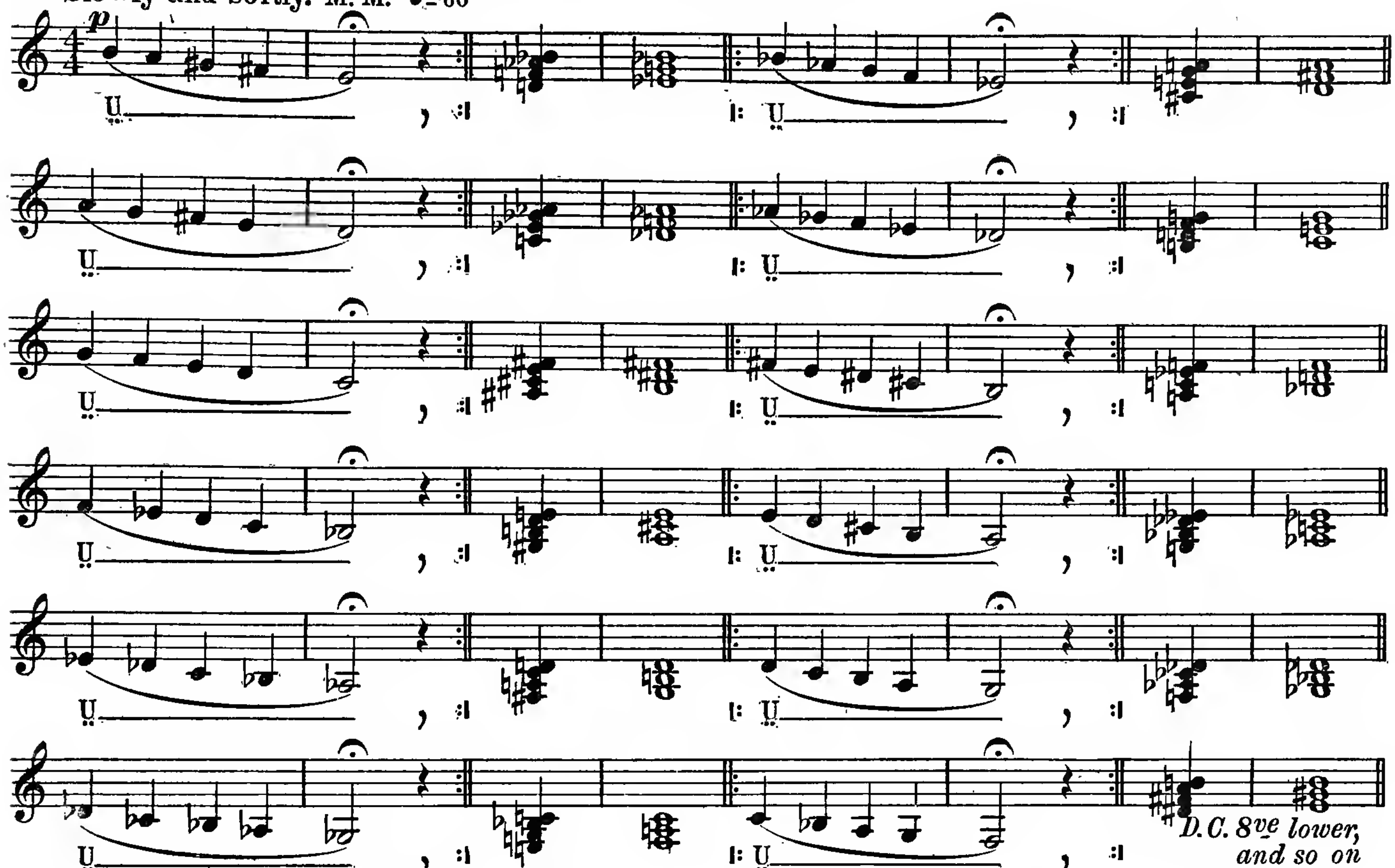
Extension of Compass Downward.

The following exercises are for the extension of the compass **downward.** When used for men's voices, read an octave lower.

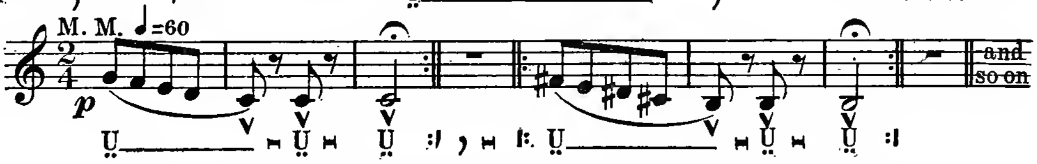
Exercise 82.

Sing the following on the vowel Ṳ (ōō), taking breath only as indicated. Thoroughly practise one key before attempting the next lower key. So far as possible maintain the throat in one position from start to finish of each group. **Keep the upper chest well expanded all the time.**

Slowly and softly. M. M. ♩=60

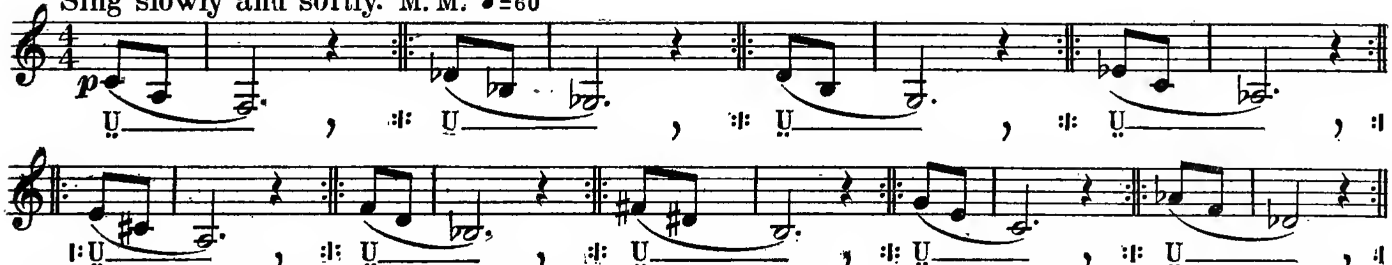


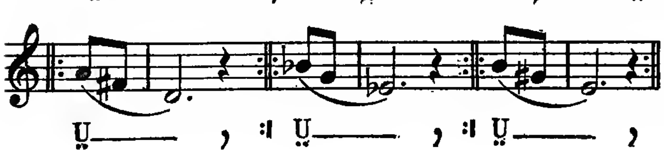
Variation. *Project* the lowest note somewhat vigorously.



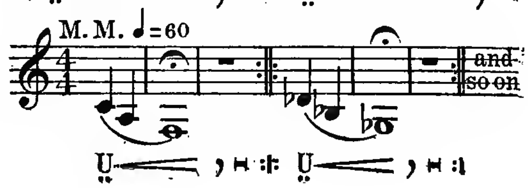
Exercise 83. Commence in a key suitable to the compass, that is, the one which introduces the *lowest true note.*

Sing slowly and softly. M. M. ♩=60



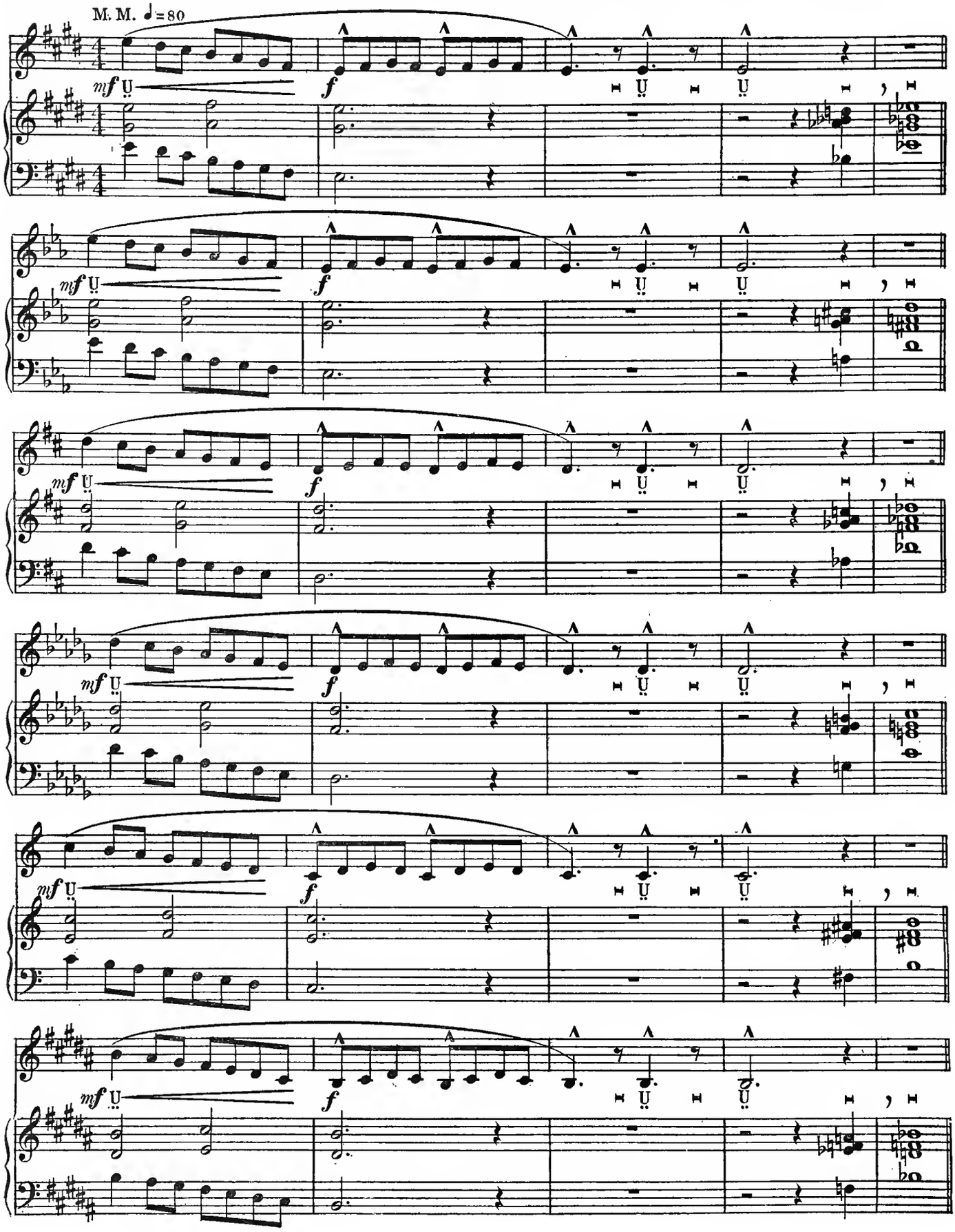


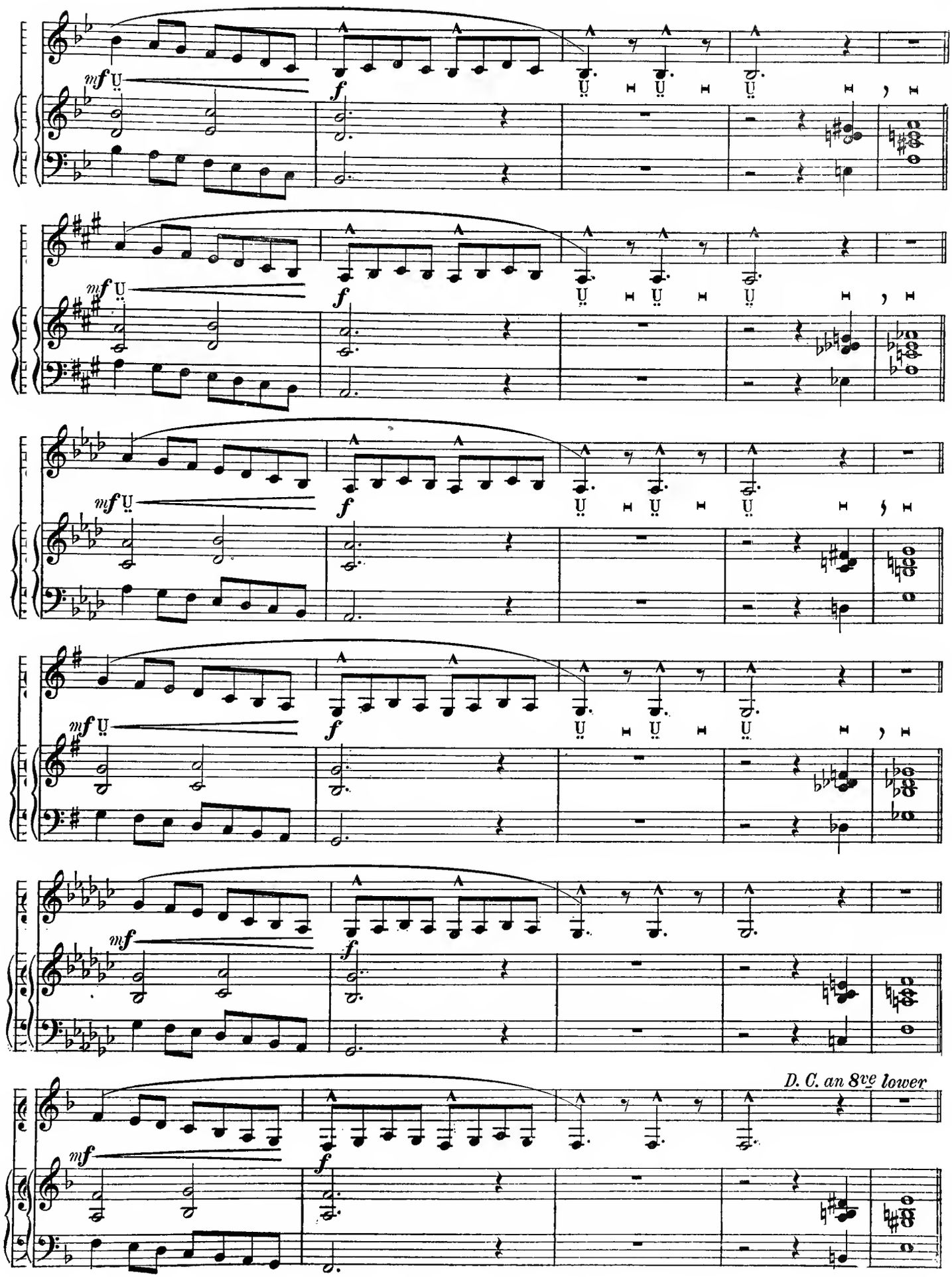
Variation. A *crescendo* on the lowest note:



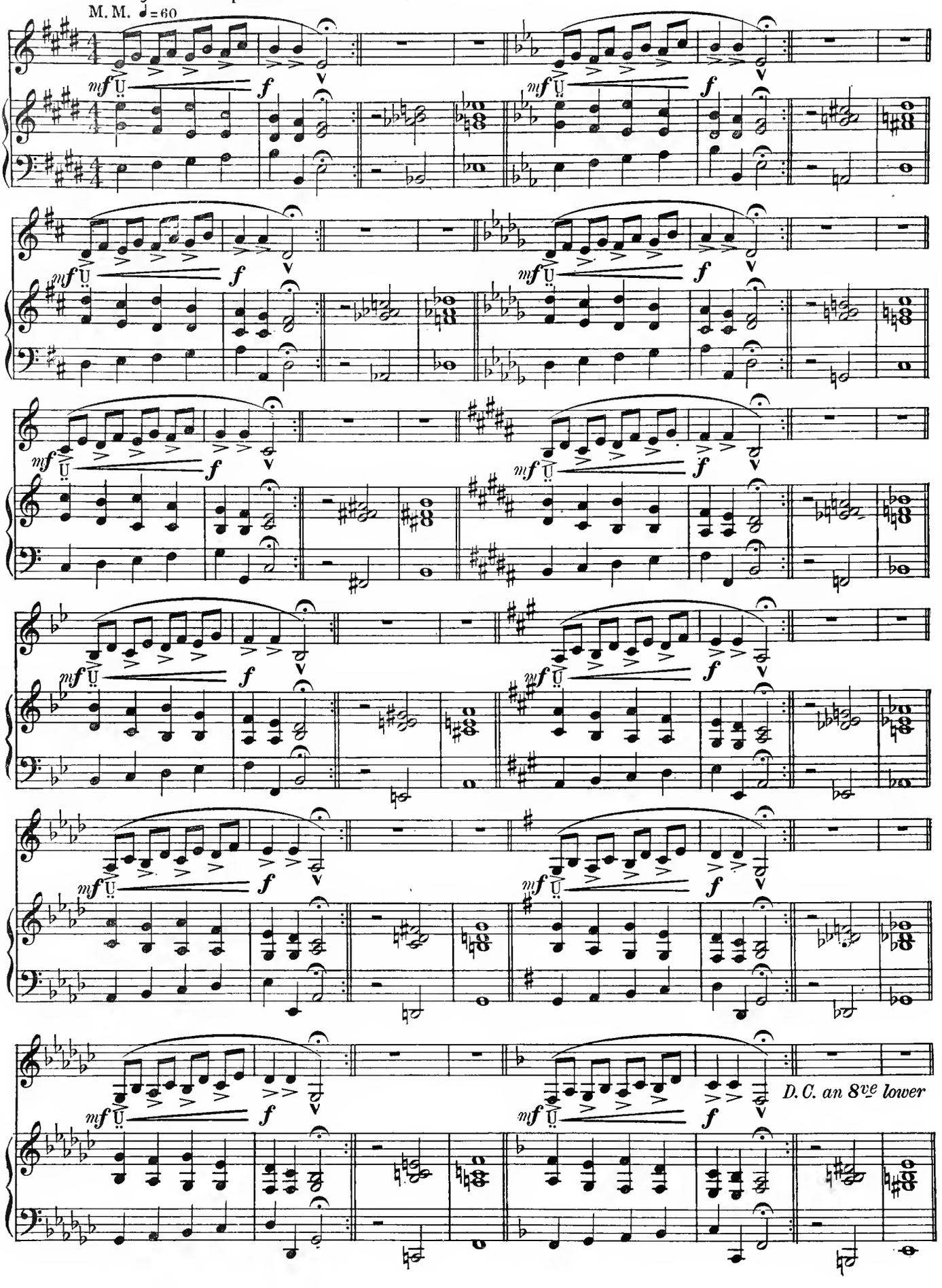
Exercise 84. The voice-part to be read an octave lower, when used for men's voices.

N.B. Practice should be exclusively upon the vowel Ṵ (ōō), until the desired fullness of quality is settled upon the voice. When this is accomplished, take the other vowels in the order Ō, Ä, Ḕ, Ï.




mf
f
mf
f
mf
f
mf
f
mf
f
mf
f
D. C. an 8ve lower

Exercise 85. Voice-part an octave lower, for men's voices.



EXERCISES FOR STRENGTHENING THE VOICE AND THE RESPIRATORY ORGANS.

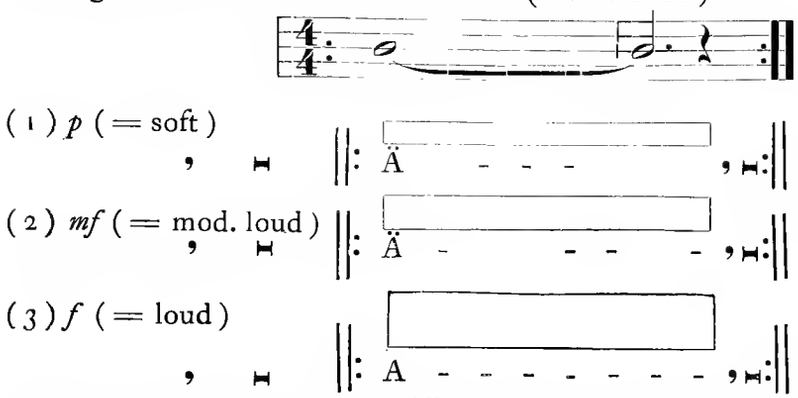
Sostenuto.[1] (I.)

(To follow Exercise 39.)

EXERCISE 86. N.B. The chords on page 65 may be used to accompany this exercise.

SUSTAIN A TONE AT AN EQUAL LEVEL OF LOUDNESS, easily and gently, throughout the duration noted.

Filar il tuono (= to spin the tone). "Just as the spinner draws the thread off the spindle, so must the singer take or draw off the tone." (A. B. Bach.)



N.B. There must be a decided difference in the three degrees of intensity (*p*, *mf* and *f*) required in this exercise; at the same time, the BREATH-PRESSURE must always be **carefully controlled** and NEVER FORCED.

Intensity is often confounded with volume. "Intensity is loudness," and depends upon the degree of breath-pressure. "Volume is fullness, or roundness," and depends upon a proper use of the resonating cavities (see page 32). The difference may be illustrated by plucking a tuning-fork with the thumb and forefinger of the right hand while holding it by the stem with the left hand. A weak pluck gives but little of either loudness or volume, a strong pluck gives greater loudness, but no increase of volume. By placing the stem of the fork on a suitable resonator (a table, for instance), the addition of volume to intensity will at once become apparent.

Perfection in the above exercise "can be reached only after a long course of training and experience." Carefully maintain the proper "muscular tension"; if it relaxes one iota, the tone will fall off either in pitch or quality. In singing there is a constant tendency for a *forte* to relax into a *mezzo-forte*, and for a *piano* to increase to a *mezzo-forte*.

Commence on a pitch suitable to the individual voice, and at a pace of about ♩ = 60; as breath-control improves, gradually increase the duration to ♩ = 40. In *piano* singing the duration may be still further increased.

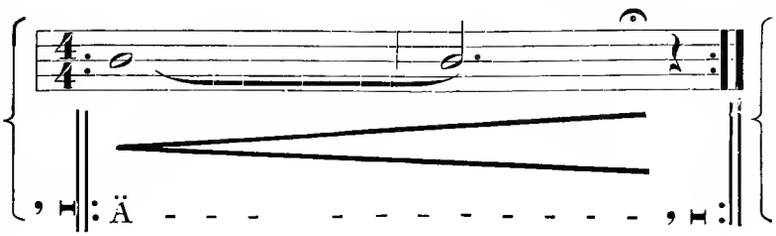
At first sing exclusively on the vowel Ä; later the other vowels may be used, singly or in immediate succession, and in any order.

Sostenuto. (II.)

EXERCISE 87. The chords on page 65 may be used to accompany this Exercise.

(1) SUSTAIN A TONE *crescendo*,[2] i.e., with gradually increasing loudness, from *piano* to *mezzo-forte*, or from *pianissimo* to *fortissimo*.[2] Begin at about M. M. ♩ = 96; gradually increase duration to ♩ = 40.

N.B. All the parts concerned must be properly adjusted and held for a moment (⊢) before the tone commences. Start the breath and the tone simultaneously, very gently and delicately.



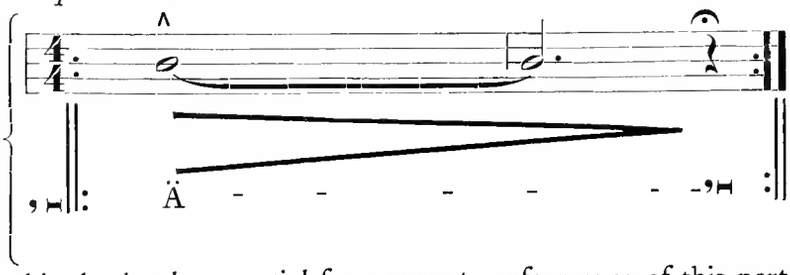
As the breath-pressure gradually increases for the *crescendo*, carefully avoid sharping the pitch.

[1] SOSTENUTO = Sustained; i.e., one unvarying intensity to be maintained from beginning to end.

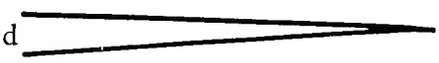
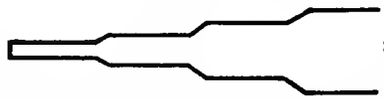
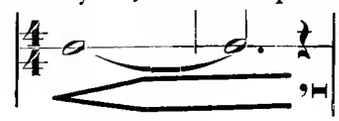
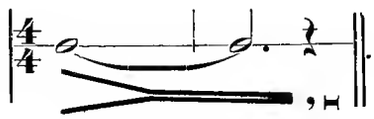
[2] See page 19.

(2) Sustain a tone *diminuendo*,[1] i.e., with gradually diminishing loudness, from *mezzo-forte* to *piano*, or from *fortissimo* to *pianissimo*.[1]

N.B. "Attack" vigorously. The *diminuendo* will require much more attention and practice for its perfect accomplishment than the *crescendo*.



As the breath-pressure gradually decreases for the *diminuendo*, carefully avoid flatting the pitch.

Good breath-control is absolutely essential for a correct performance of this part of "Sostenuto" work. The increase or decrease of loudness must be *evenly* accomplished from start to finish, as depicted by the customary sign for the effect and  ; not by a series of jerks, thus,  and . Also carefully avoid reaching the limit or climax of the effect too soon; the *crescendo* or *diminuendo*, as the case may be, must be spread over the whole duration as shown above; not, for example, like this for a *crescendo*  or like this for a *diminuendo*  . Allow the pharynx[2] to expand gradually during the *crescendo*, so that by the time the climax (i.e., the *forte*) is reached the interior of the mouth will be as "roomy" as possible. To sustain a long *crescendo* needs considerable and increasing muscular energy; at the same time carefully avoid *forcing* the tone or *straining* for the effect. During the *diminuendo* the pharynx will gradually contract, resuming the normal position (page 29) by the time the *piano* is reached. N.B. The tone must never be raised to a shout for *forte*, or reduced to a whisper for *piano*.

Sostenuto. (III.)

Exercise 88. The chords on page 65 may be used to accompany this exercise.

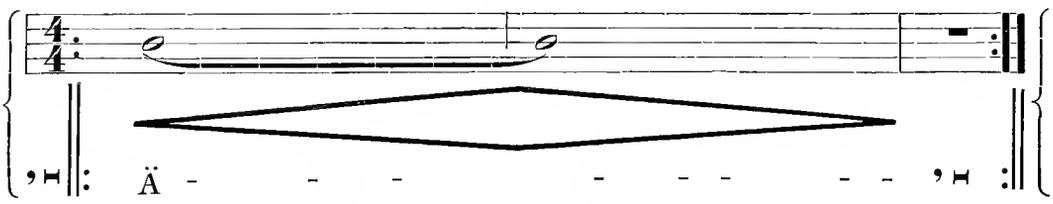
N.B. This exercise demands the most finished and artistic management of the breath, and must not be attempted until Exs. 86 and 87 are perfected. Note carefully that in all cases the alteration of power must be **constant** and **even**.

"Good Quality is More Important Than Large Quantity."

Messa di voce = display of the voice.[3]

(1) On a long-sustained tone, swell the voice from very soft (*pianissimo*, abbreviated *pp*) to very loud (*fortissimo*, abbreviated *ff*) and back again to very soft.

Commence at about M. M. ♩ = 96; gradually increase the duration to ♩ = 40.

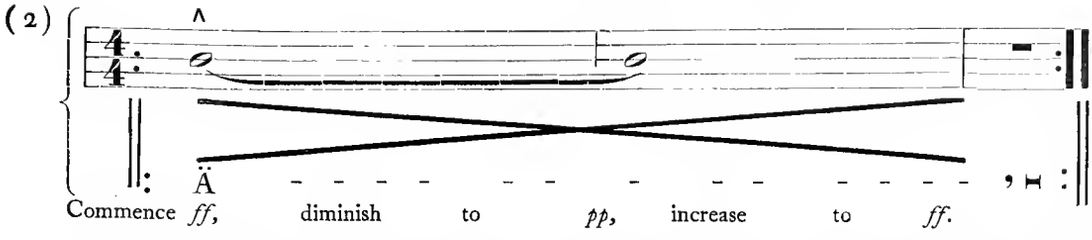


N.B. The tone must not vary in either pitch or quality.

Commence *pp*, increase to *ff*, diminish to *pp*.

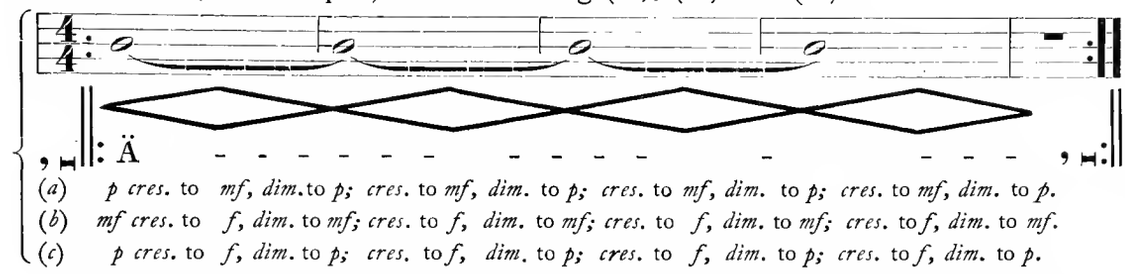
[1] See page 19.
[2] Pharynx, the throat, see page 32.
[3] "Putting forth the voice," or "displaying the voice" in its full dynamic range.

(2)



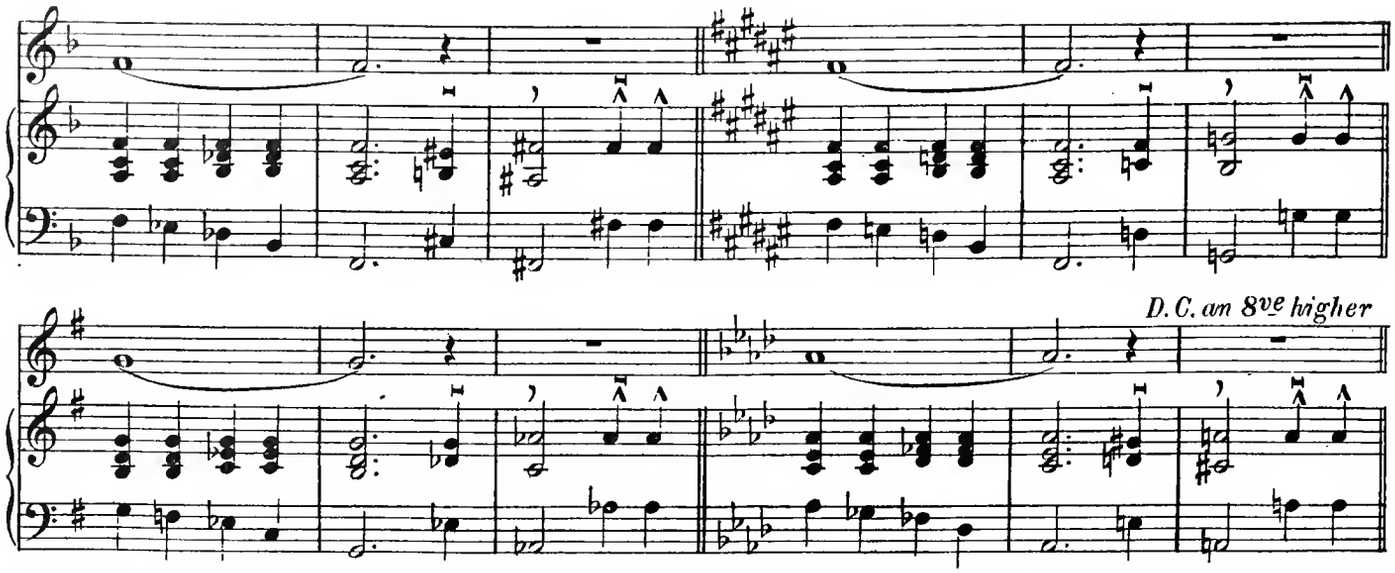
N.B. Carefully finish with the same power as at the start, and maintain one pitch and quality throughout.

(3) Practise a rather rapid *crescendo* and *diminuendo* several times successively with degrees of loudness varied as (for example) in the following (*a*), (*b*) and (*c*).



N.B. Both pitch and quality to be unvarying throughout.

The following accompaniments may be used for the exercises on the Sostenuto, etc. N.B. Always commence in a key suitable to the compass of the voice.



SCALES. PART I.

The Diatonic Scale.

"A SCALE[1] is a succession of notes arranged according to some regular plan." There are two kinds of scale employed in modern music, namely, the DIATONIC[2] and the CHROMATIC.[3]

Of the *diatonic* scale there are two MODES (varieties), known as the MAJOR (greater) and the MINOR (lesser) mode; also there are three FORMS of the minor mode, namely, the ANCIENT, the HARMONIC, and the MELODIC form.

A DIATONIC SCALE is a series of eight notes on eight successive degrees of the staff (i.e., on successive lines and spaces); it ascends and descends chiefly by steps of a "whole tone." The eighth note, or octave, is a repetition of the first note at a different pitch; a diatonic scale, therefore, contains only seven **different** notes. This octave-note is the first note of a repetition of the series at a higher pitch. Every eighth note of a diatonic series is, so to speak, a smaller likeness of the note one octave below it. A frequently heard illustration of octaves, is the voices of men and women singing together one and the same melody.

The characteristic difference in the two *Modes* of a diatonic scale is the interval (distance) between the first and third notes of the scale, this interval being a semitone[4] greater in the one (major) than in the other (minor).

Of the three forms of the minor mode, the *Ancient* form (as its name implies) is the original form of the scale. The *Harmonic* form is a result of the prevailing harmonic system, which requires that every scale have a LEADING-NOTE one semitone only below the eighth note. The "unmelodious" *wide interval* (a whole tone and a half) between the sixth and the seventh notes of the harmonic form is often reduced to a whole tone by making the sixth note a whole tone above the fifth; hence the *melodic* form of the minor mode.

The Diagram on page 68 illustrates for comparison the "plan" of the different scales.

The TECHNICAL NAME for each degree of a diatonic scale is exhibited in the following list.

I = TONIC. *The tone* from which all others are determined; also called the KEYNOTE (see footnote, page 5). The first degree of a scale.

V = DOMINANT. The *dominating note*, four degrees *above* the tonic (the fifth degree of the scale), next to the tonic the most important note in the scale (see page 128).

---

1 SCALE is from the Latin *scala*, a ladder.

2 DIATONIC, from the Greek *dia*, by, or through, and *tonos*, a tone (i.e., "through the tones or degrees of the scale").

3 CHROMATIC, from the Greek *chroma*, color: "The Greeks are said to have used a colored string on their lyre for a sharped or flatted note." (See p. 67.)

4 The word SEMITONE is here used as a term of measurement in calculating the distance, or interval, between notes of different pitch; just as the term "half-inch" is used in computing the distance between points in linear measurements (see page 2). The semitone is the smallest interval used in practical music. On the piano it may be produced by sounding any two immediately adjacent keys, for example B–C, C–C♯, (= C–D♭,) F♯–G, B♭–B♮, and so on. Two semitones equal one whole tone; for example, B–C♯ includes B–C and C–C♯, C–D includes C–C♯ and C♯–D (or, as the case may be, C–D♭ and D♭–D♮). (Also see page 110.)

IV = SUBDOMINANT. *The under-dominant,* four degrees *below* the tonic (the fourth degree of the scale).

III = MEDIANT. The note which is *midway* (ascending) between the tonic and the dominant.

VI = SUBMEDIANT. The note which is *midway* (descending) between the tonic and the subdominant.

II = SUPERTONIC. The note *next above the tonic.*

VII = SUBTONIC. The note *next below the tonic.* The seventh of the scale, except in the *ancient* form of the minor mode, is, on account of its progressional tendency (to the tonic), called the LEADING-NOTE of the scale.

The notes of the scale may be divided into two classes, ACTIVE and INACTIVE. The active notes (II, IV, VI, and VII) have a decided tendency to move to the **nearest** inactive ones (I, III, V, and VIII), as indicated in the following by the arrows :

I II or III IV V VI VII VIII

The Chromatic Scale.

A CHROMATIC[1] scale ascends and descends entirely by semitones, and is the result of adding five notes to any *diatonic* scale, dividing the " whole tones " into " semitones," as indicated by the **broken lines** in the Diagram (page 68).

There are two forms of the chromatic scale, the HARMONIC (or " true " form), and the MELODIC (or " convenient " form), the difference being one of notation only. In the harmonic form, " no degree of the staff has more than two notes upon it; and neither tonic nor dominant can be chromatically altered." (See Ex. 107.) It will always **read** as in the following **description**:

DESCRIPTION ⟶	Tonic, or Keynote.	Flatted Supertonic.	Supertonic.	Minor Mediant.	Major Mediant.	Subdominant.
SCALE ⟶	I	♭II	II	♭III	III	IV
= STEP-NUMBER ON DIAGRAM ⟶	1	2	3	4	5	6

Sharped Subdominant.	Dominant.	Minor Submediant.	Major Submediant.	Minor Subtonic.	Leading-note, or Major Subtonic.	Octave of Tonic, or Keynote.
♯IV	V	♭VI	VI	♭VII	VII	VIII
7	8	9	10	11	12	13

On comparing the above with the Diagram on page 68, it will be seen that the degrees numbered 2, 4, 7, 9 and 11 are chromatic in a major key, and that those numbered 2, 5, 7, 10 and 11 are chromatic in a minor key (harmonic form of the scale).

The *melodic* form reduces the employment of *accidentals* to a minimum. The five chromatic notes in the ascending scale are sharps of the respective diatonic notes immediately below ; and, in the descending scale, flats of the diatonic notes immediately above ; the following table is based on the diatonic major scale.

ASCENDING SCALE ⟶	I	♯I	II	♯II	III	IV	♯IV	V	♯V	VI	♯VI	VII	VIII
= STEP-NUMBER ON DIAGRAM ⟶	1	2	3	4	5	6	7	8	9	10	11	12	13

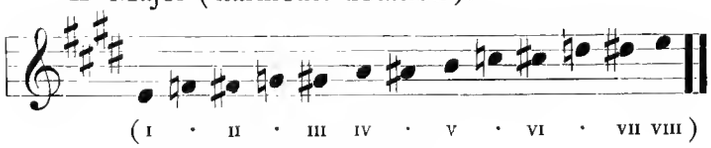
DESCENDING SCALE ⟶	VIII	VII	♭VII	VI	♭VI	V	♭V	IV	III	♭III	II	♭II	I
= STEP-NUMBER ON DIAGRAM ⟶	13	12	11	10	9	8	7	6	5	4	3	2	1

The chromatic degrees are those numbered 2, 4, 7, 9 and 11 ; compare with Diagram, page 68, also with Ex. 106. It is not unusual to find in musical compositions a notation which is a mixture of both the foregoing forms. In chromatic notation, the ♮ often does duty both as a ♭ and a ♯ in lowering an already sharped degree or raising an already flatted degree (see page 5). In the **description** of the harmonic form of a chromatic scale (see above), it is always correct to **speak** of a chromatically **lowered** supertonic as a *flatted* supertonic, even though a ♮ is required for its notation ; similarly, a chromatically **raised** subdominant is correctly described as a *sharped* subdominant with either a ♯ or a ♮ for its notation.

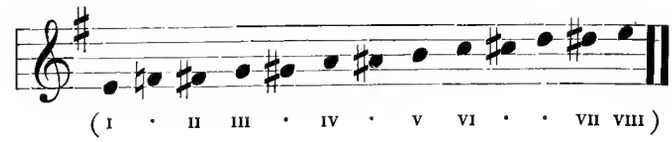
[1] See pages 5 and 66.

Examples of Chromatic Notation.

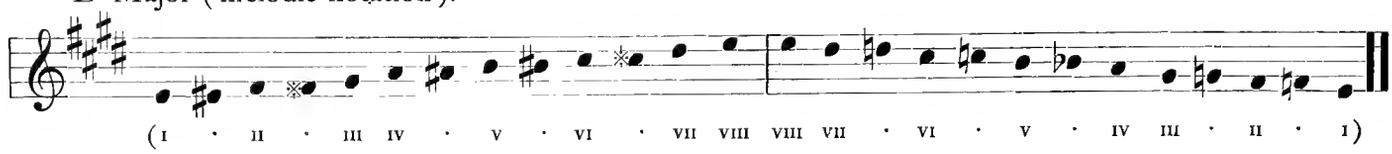
E Major (harmonic notation).



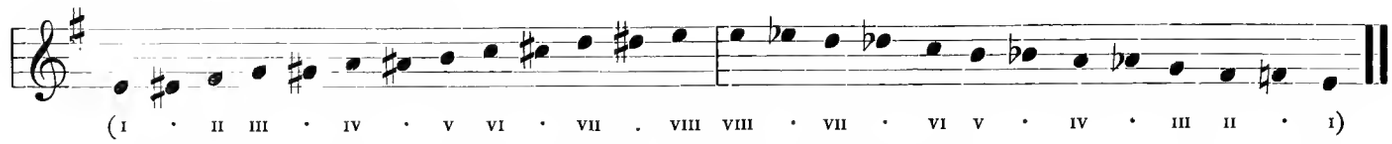
E Minor (harmonic notation).



E Major (melodic notation).



E Minor (melodic notation).



The student should also carefully compare and study the notation of the chromatic scales given on page 105 *et seq.*

Diagram.

Illustrating the "Plan" of the Different Scales.

SCALES.				
Diatonic.				Chromatic.
Major Mode.	Minor Mode.			
The Standard Scale.	Ancient Form.	Harmonic form.	Melodic form.	
VIII	VIII	VIII	VIII	13 = VIII
VII		VII (♯)	VII (♯)	12 = VII
	VII			11 = ♭VII
VI			VI (♯)	10 = VI
	VI	VI		9 = ♭VI
V	V	V	V	8 = V
				7 = ♯IV
IV	IV	IV	IV	6 = IV
III				5 = III
	III	III	III	4 = ♭III
II	II	II	II	3 = II
				2 = ♭II
I	I	I	I	1 = I

It will be seen that the diatonic major mode of a scale consists of two similar series of four degrees (called TETRACHORDS),[1] each containing the interval of a "semitone" between the two upper degrees (III - IV and VII - VIII), and a "whole tone" between each of the others.

w. tone. w. tone. semit.

{ I - II - III IV
{ V - VI VII - VIII } The "whole tone" separating the two tetrachords is called the tone of disjunction (IV - V).

In the ancient form of the minor mode the semitone intervals occur between degrees II - III and V - VI. In the upper half of the harmonic form there is an *augmented* interval (a tone and a half) between degrees VI and VII and *two* semitone intervals (between V - VI and VII-VIII); the lower half of course corresponds to the preceding form (semitone between II - III, the characteristic feature of the minor mode). The upper half of the melodic form exactly corresponds to the upper half of the major mode.

EXERCISE 89. Read, from left to right, any one of the successions of eight tone-names specified below; at the same time *add inflections* (i.e., a ♯ or a ♭) where necessary, and so bring the succession into conformity with any desired one of the *diatonic* scales depicted in the preceding diagram; the first name, exactly as specified, to be the tonic or keynote.

For example, to make the succession commencing with A conform to the plan of the major mode (in which the *semitone* intervals occur between degrees III - IV and VII - VIII) it must read thus:

⟶	A	B	C♯	D	E	F♯	G♯	A
=	I	II	III	IV	V	VI	VII	VIII
	w. tone.	w. tone.	semitone.	w. tone.	w. tone.	w. tone.	semitone.	

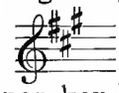
The succession commencing with A as it appears in the series given below, i.e., without inflection of any kind, is in exact agreement with the plan of the *ancient form* of the diatonic minor mode. The succession commencing with C, just as it stands, is in perfect accord with the plan of the major mode; to make it agree (for example) with the plan of the harmonic minor, it must read { C D E♭ F G A♭ B C / I II III IV V VI VII VIII }

THE TONIC.	IST	IIND	IIIRD	IVTH	VTH	VITH	VIITH	VIIITH DEGREE
A	A	B	C	D	E	F	G	A
B flat	B♭	C	D	E	F	G	A	B
B	B	C	D	E	F	G	A	B
C	C	D	E	F	G	A	B	C
C sharp	C♯	D	E	F	G	A	B	C
D flat	D♭	E	F	G	A	B	C	D
D	D	E	F	G	A	B	C	D
E flat	E♭	F	G	A	B	C	D	E
E	E	F	G	A	B	C	D	E
F	F	G	A	B	C	D	E	F
F sharp	F♯	G	A	B	C	D	E	F
G flat	G♭	A	B	C	D	E	F	G
G	G	A	B	C	D	E	F	G
A flat	A♭	B	C	D	E	F	G	A

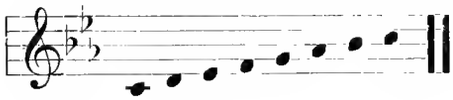
N.B. The student must **constantly** bear in mind that the adjacent tones, named B C and E F, **uninflected**, form *semitone* intervals, and that all the other letters successively when uninflected are names of tones a *whole* tone apart (see page 2). Also, that a ♯ applied to the *higher* one of two names widens the interval, but when applied to the *lower* one, it contracts the interval; a ♭ similarly applied has just the opposite effect, contracting the interval when applied to the **higher** name, and widening the interval when applied to the **lower** name. For example A – B = a whole tone, A – B♯ = a tone and a half, A♯ – B = a semitone; A – B♭ = a semitone, A♭ – B = a tone and a half.

A student desirous of becoming thoroughly familiar with the different scales, should transcribe the workings of Ex. 89 into ordinary musical notation.

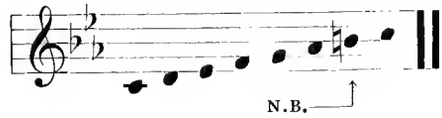
[1] TETRACHORD, from the Greek *tetrachordos*, "having four strings."

The sharps or flats essential to a KEY are generally, and once for all, placed at the beginning of each staff, forming what is called the KEY-SIGNATURE.[1] For example, the musician knows that  signifies either the major key having A for its tonic (briefly, "the key of A major"), or the minor key having F sharp for its tonic ("the key of F sharp minor"); a glance at the music quickly decides which of the two, because the composer generally establishes the key — through its tonic and dominant harmonies[2] — at the very beginning. The *signature* of a minor key is always in agreement with the *ancient* form of the scale; the inflections necessary to the forms requiring the raised seventh, or the raised sixth, appear as *accidentals* before the respective notes as often as they occur.[3]

C minor (Ancient form).

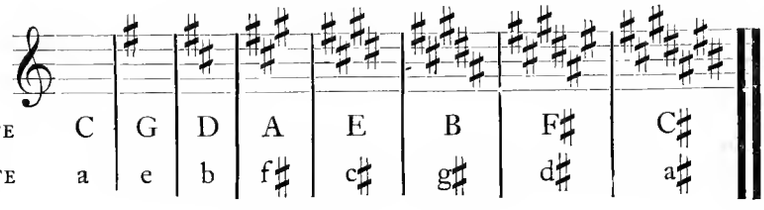


C minor (Harmonic form).

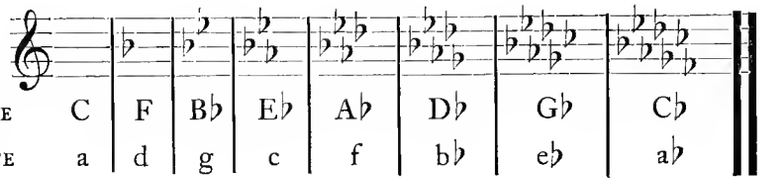


C minor (Melodic form).

TABLE EXHIBITING THE KEY-SIGNATURES.



SHARP KEYS								
MAJOR KEYNOTE	C	G	D	A	E	B	F♯	C♯
MINOR KEYNOTE	a	e	b	f♯	c♯	g♯	d♯	a♯



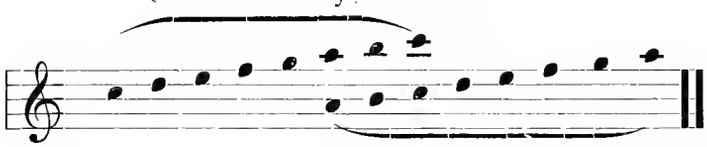
FLAT KEYS								
MAJOR KEYNOTE	C	F	B♭	E♭	A♭	D♭	G♭	C♭
MINOR KEYNOTE	a	d	g	c	f	b♭	e♭	a♭

The memorizing of the key-signatures will be facilitated if the student remembers, that each additional sharp in the signature, and the successive keynotes, occur in the order of ascending fifths. Similarly, in flat keys, the order is that of descending fifths (= ascending fourths). Also, that the last three sharp keys (B, F♯ and C♯) are ENHARMONICS[4] of the last three flat keys (C♭, G♭ and D♭); B = C♭, F♯ = G♭, and C♯ = D♭.

Major scales and minor scales are related, each to the other, in two ways: I. Through a *common tonic* or *keynote*, spoken of as *tonic* major, or *tonic* minor to the other. II. Through a *common key-signature*, spoken of as *relative* major, or *relative* minor to the other, as the case may be.

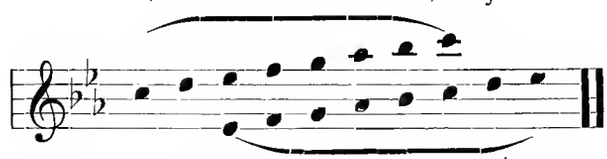
For example: C major is the *tonic* major to C minor; and, *vice versa*, C minor is the *tonic* minor to C major. C major also is the *relative* major to A minor, and, *vice versa*, A minor is the *relative* minor to C major.

C major. { I. Tonic major to C minor.
II. Relative major to A minor.



A minor. { I. Tonic minor to A major.
II. Relative minor to C major.

C minor. { I. Tonic minor to C major.
II. Relative minor to E♭ major



E♭ major. { I. Tonic major to E♭ minor.
II. Relative major to C minor.

It will be seen from the above examples that the submediant (6th degree) of any major scale is the keynote of its relative minor; and that the mediant (3d degree) of any minor scale is the keynote of its relative major.

[1] See pages 5 and 6. [2] See Chords (Part I) preceding Ex. 120.

[3] N.B. As a general rule an accidental affects not only the note before which it is placed, but also, unless cancelled, all subsequent notes of the same pitch in the same measure; and, should a note so affected be prolonged by a tie into the following measure or measures, the accidental still holds good.

[4] ENHARMONIC means "similar in pitch but different in notation."

SOLMIZATION.

The Art of Singing by use of Scale Syllables.

There is some diversity of opinion among teachers as to the value of syllables in the practice of singing. They are undoubtedly useful as mnemonics in the study of SIGHT-SINGING,[1] and (at the discretion of the teacher) may also be used advantageously in the practice of SOLFEGGI.[2]

The following syllables may be sung to the degrees of the standard (= major) scale;[3] the vowel "a" as in "Ärm."

SCALE-DEGREES	I	II	III	IV	V	VI	VII	VIII
SYLLABLES	Da	Ra	Ma	Fa	Sa	La	Ta	Da

For the chromatic notes of the scale the vowel in the above syllables is changed in accordance with a plan based upon the "natural order of vowels" Ṵ Ō Ä Ē Ï (the primary vowels; see page 30).

For *sharps* the next sharper vowel (i.e., E as in Ēight) is used, and for *flats* the next flatter one (i. e., O), as below:

Sharps ⟶		De		Re			Fe		Se		Le	
	↗		↗			↗		↗		↗		
Normal ⟶	Da	—	Ra	—	Ma	Fa	—	Sa	—	La	—	Ta Da
		↙		↙			↙		↙		↙	
Flats ⟶			Ro		Mo			So		Lo		To

For the rarely occurring double-sharp, the vowel Ï would be used, and for the double-flat, tne vowel Ṵ.

---

[1] SIGHT-SINGING. The ability to sing a composition correctly at sight. See "Suggestions" following Ex. 91.

[2] SOLFEGGI: Exercises or Studies which are sung to syllables: those sung to one vowel are called VOCALIZZI.

[3] Teachers use the syllables Do Re Mi Fa Sol La Si Do (SOL-FA syllables) in one of the two ways following:

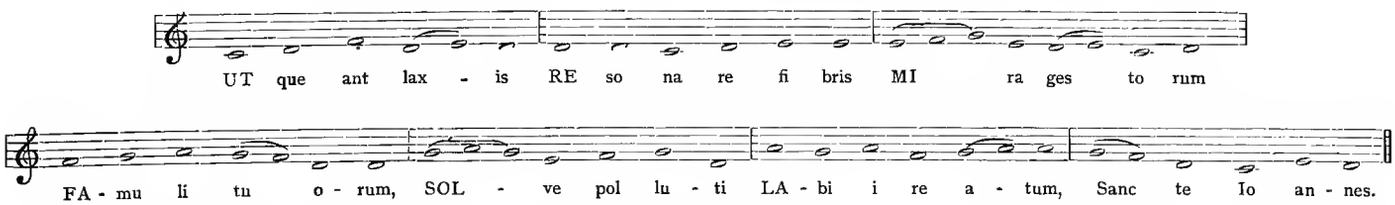
(1) The FIXED-DO method, in which *Do* is the syllabic name for all the notes bearing the letter-name C, regardless of key or chromatic variation; Re for all the D's, Mi for all the E's, Fa for all the F's, and so on.

FIXED-DO METHOD.																		
Syllabic names	Do	Re	Mi	Fa	Sol	La	Si	Do	Re	Mi	Fa	Sol	La	Si	Do	Re	Mi,	and so on.
Letter-names	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	= Key C.
		D	E	F♯	G	A	B	C♯	D	E	F♯	G	A	B	C♯	D	E	= Key D.
			E♭	F	G	A♭	B♭	C	D	E♭	F	G	A♭	B♭	C	D	E♭	= Key E♭.
			E	F♯	G♯	A	B	C♯	D♯	E	F♯	G♯	A	B	C	D	E	= Key E.

(2) The MOVABLE-DO method, whose fundamental principle is key-relationship, *Do* being the syllabic name for the keynote in every scale; "the syllables represent always the same intervals, but not always the same pitch."

MOVABLE-DO METHOD.										
Scale-degrees		I	II	III	IV	V	VI	VII	VIII	
Syllabic names		Do	Re	Mi	Fa	Sol	La	Si (Ti)	Do	
Letter names (for example)		C	D	E	F	G	A	B	C	= Key C.
	or,	D	E	F♯	G	A	B	C♯	D	= Key D.
	or,	E♭	F	G	A♭	B♭	C	D	E♭	= Key E♭.
	or,	E	F♯	G♯	A	B	C♯	D♯	E	= Key E.
	or,	F	G	A	B♭, and so on.					

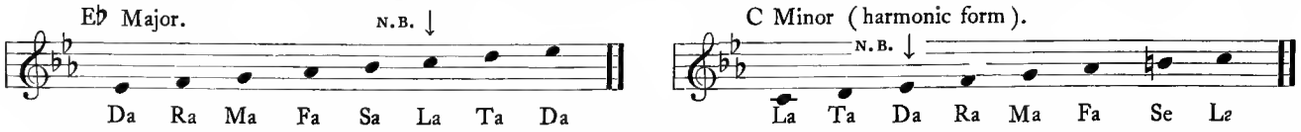
These syllables are derived from a Latin hymn to St. John, which was employed by a Benedictine monk, Guido d'Arezzo (about 995–1050), as a mnemonic aid to his pupils; the successive lines of the hymn beginning on the successive tones of the hexachordal scale:



The syllable SI (the initials of Sancte Ioannes) was added at a much later date; also, for the sake of euphony, the syllable UT was changed to DO (except in France, where UT is still in use).

Syllables are more used in elementary work than elsewhere, just the time when a student of singing needs all possible help in the formation of a good quality; hence the suggestion in this method, that the Italian A be used in the syllables, rather than the varied vowels of the older system. This in no way detracts from their usefulness in other directions.

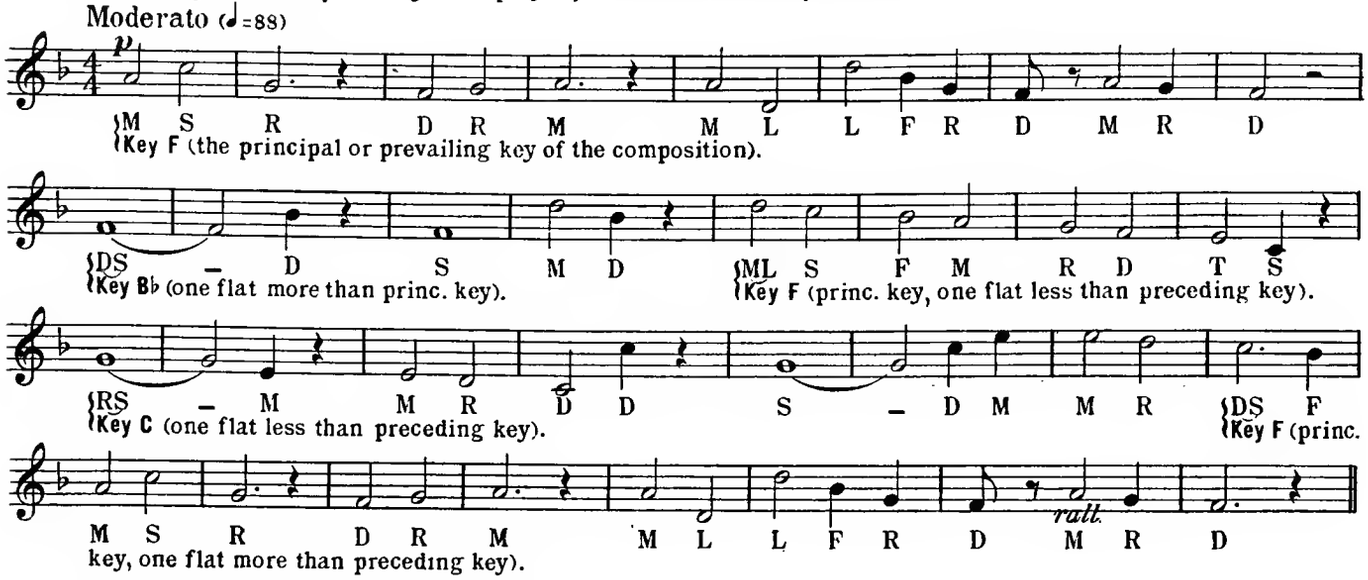
Corresponding *notes* (not degrees) of relative major and minor scales take similar syllables. E.g.,



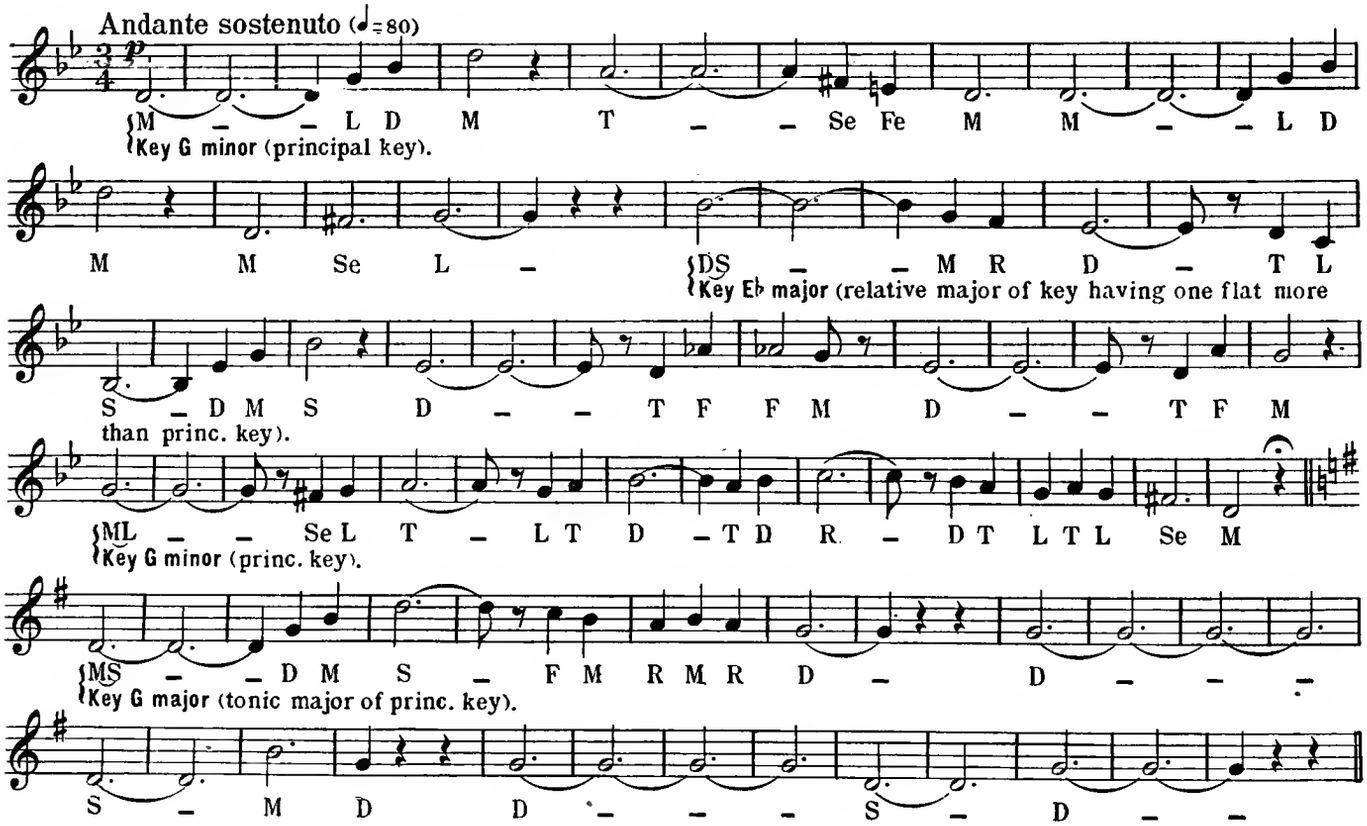
The following studies, marked with the *initial letters* of the scale-syllables, contain instances of MODULATION, that is, *change of key*. The note under which *two syllables* are indicated, is common to *two keys*, the key being left and the key being entered; this note is called the *bridge-note*, that is, the note by which a singer in syllableizing passes over from one key to another. The two syllables are uttered as one word, the first syllable very short, sustaining the note on the second syllable: Dă sā, Mă lā, Ră sā, etc.

The most frequent modulations are to keys having either the same tonic, or the same signature; or to keys having for their signature *one* sharp or *one* flat, *more* or *less*, than the prevailing key, or than the immediately preceding key.

EXERCISE 90. Study No. 5 of Op. 9 by Concone, with syllables and modulation indicated.



EXERCISE 91. Study No. 6 of Op. 9 by Concone, with syllables and modulation indicated.



SUGGESTIONS FOR THE STUDY OF SIGHT-SINGING.

If the student is not already a "sight-singer," the following suggestions may be found helpful.

EXERCISE 92 (A to L).[1]

(A) Thoroughly memorize the scale-syllables, stepwise ascending, thus: { DA RA MA FA SA LA TA DA / I II III IV V VI VII VIII }, and descending, thus: { DA TA LA SA FA MA RA DA / VIII VII VI V IV III II I }, see page 71.[2] Turn to the diagram of the scale on page 111 (or make a copy of it), and pronounce the syllabic name of each step, as you point to it on the diagram, over and over, until any step called for can be named unhesitatingly. Especially practise naming the syllables by "thirds" — skipping every other step — thus: { D M S T R F L D / I III V VII II' IV' VI' VIII' } ascending, and thus: { D L F R T S M D / VIII' VI' IV' II' VII V III I } descending.

Next to scale-(stepwise) progression, that by thirds is the most common.

These thirds also should be practised in groups of three (triads, see page 127) ascending and descending, thus: { D M S S M D / I III V V III I } { R F L L F R / II IV VI VI IV II } { M S T T S M / III V VII VII V III } and so on.

(B) Using the adjoining BLANK STAFF, point to and name syllabically the successive lines, or the successive spaces (progressing by thirds), up and down the whole of the staff. Vary the place of the keynote; that is, after practising a reasonable time with some one line or space representing DA, vary the exercise by taking some other line (or space) to represent DA, and so on, until DA has occupied every possible position on the staff.

(C) Now practise naming and locating *fifths* (line to line, **skipping one line**; or space to space, **skipping one space**); D up to S and S down to D, R up to L and L down to R, M up to T and T down to M, etc.; and *sevenths* (line to line, skipping **two** lines, or, space to space, skipping **two** spaces); D up to T and T down to D, R up to D and D down to R, M up to R and R down to M, etc.

(D) When the work under (C) has been satisfactorily accomplished, the remaining intervals — *fourths* and *sixths* — will easily be located, from the fact that, respectively, they are one degree of the staff smaller, and one degree greater, than fifths; also it may be observed that, like octaves, the two notes forming the interval occupy dissimilar positions on the staff (see page 3).

(E) **Choose a convenient key,** and SING the syllables scalewise ascending and descending, varying the order as much as possible; for example, as indicated by the step-numbers below:

||: I II III IV V VI VII VIII :||: VIII VII VI V IV III II I :||: I II III II III IV III IV V IV V VI V VI VII VI VII VIII VII VIII II' VIII :||

||: VIII VII VI VII VI V VI V IV V IV III IV III II III II I II I VII, I :||: I II III IV IV III II I :||: VIII VII VI V V VI VII VIII :||

||: I II I VII, I :||: I VII, VI, VII, I II I :||: I II III II I VII, VI, V, VI, VII, I :||: I II II I II III III II III IV IV III IV V and so on. :||

||: I II III I II III II III IV II III IV III IV V III IV and so on :||: VIII II' III' II' VIII VII VIII :|| etc., etc.

(F) Transcribe the foregoing exercises (E) into ordinary musical notation, in several suitable keys, and sing from the transcribed copy.

N.B. This work is particularly valuable, and should be persistently practised until the student can, at the same time he is making the transcription, mentally hear the sound of the note he is writing.

(G) Study the INACTIVE tones of the scale (I, III, V and VIII; see page 67). First, the I and VIII; second, the I, V and VIII; third, the I, III, V and VIII, until they can be sung with certainty and ease in any order and in various keys; for example:

||: I III V VIII :||: VIII V III I :||: I VIII V III :||: VIII I V III :||: I V III VIII :||: I VIII III V :||: I V, I III I :||: I V, III I :||: I V V, I :||

||: I III V, V III :||: VIII III' III V :||: I II III V, I :||: I III V VI VII VIII :||: I III I V I VIII :||: VIII V VIII III VIII I :|| and so on.

(H) Transcribe, etc., as in (F).

(I) Study the ACTIVE tones of the scale (II, IV, VI and VII), carefully observing the *mental effect* and *progressional tendency* of each (see page 67). N.B. *Emphasize* and *linger on* the tone marked ⌒.

First, the VII, for example thus: ||: I VIII VII VIII :||: I VII VIII :||: I VII, I :||: I III V VIII VII VIII :||: VIII VII VIII V VII VIII III VII VIII I :|| (N.B.) and so on. — Second, the IV, thus: ||: I II III IV III :||: I IV III :||: I VII VIII IV III :||: I IV III VII VIII :|| (N.B.) and so on. — Third, the VI, thus:

1 Exercises A to D and E to L may be practised conjointly.

2 Of course, if preferred, the syllables Do, Re, Mi, etc. (page 71), or any others suitable to the purpose, may be used.

N.B.

‖: VIII VII VI v :‖: VIII VI v :‖: I VI v :‖: III VI v :‖: I III VI v VIII :‖: VIII III VI v :‖: I VII VIII VI v :‖: VIII VII VIII VI v IV III :‖

‖: I IV III VI v VII VIII :‖ and so on. — Fourth, the II, thus : ‖: I II I :‖: I III II I :‖: I VIII II I :‖: VIII II III I :‖: VIII II' VII VIII :‖

‖: I VII VIII II I :‖: I II' VIII VII VIII :‖: I VII, II I :‖: I IV III VI v II' VIII VII VIII :‖ and so on.

(J) Transcribe the exercises of (I) as in (F).

(K) Take a book of simple melodies (Hymn-tunes, for instance); select some melody free from *accidentals*, note the key, and over (or under) each note write the number corresponding to its step in the scale; look the tune over several times (singing *mentally*, not audibly), until a decided impression of it is made on the mind; then sing it aloud.

(L) After satisfactory progress has been made in reading such easy tunes, melodies containing simple modulation and chromatic notes should be essayed; also the writing of the step-numbers should gradually be discontinued, finally omitting all indications, except perhaps for very uncommon progressions and the "bridge-note" in modulation. The minor mode should be similarly studied.

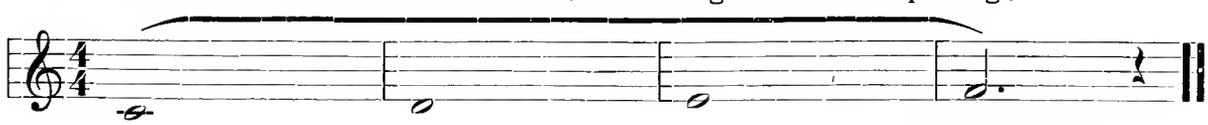
This book not being intended for a sight-singing manual, fuller information for this study must be sought elsewhere. Still, if the student practises a few minutes *daily* on the plan outlined above, he will, with occasional help from his teacher, soon gain a sufficient knowledge of the art to devise for himself further exercises which will gradually perfect him in this very desirable accomplishment.

SCALES. PART II.

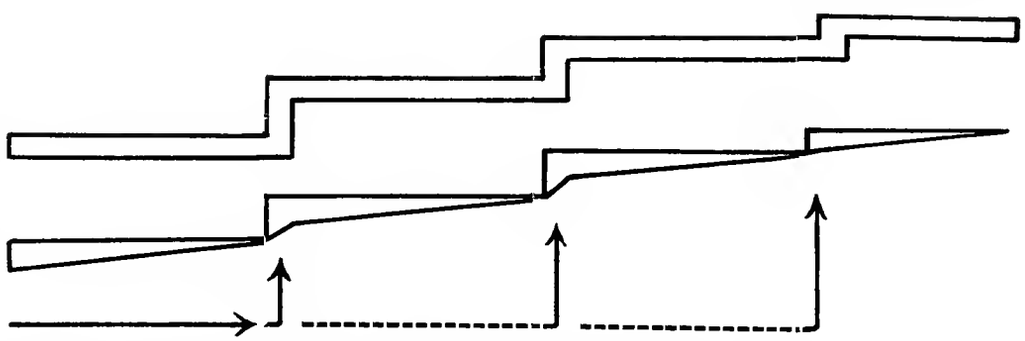
(To follow Exercise 86.)

EXERCISE 93 is to be sung in *legato*[1] (connected) style; accuracy of pitch and precision of movement being the main considerations.

Sustain each note its exact duration and with uniform loudness (see page 63). In **progressing from note to note,** let the voice rise (or fall, as the case may be) **suddenly** and **rapidly** without jerkiness, slurring or dragging. The stream of sound should be continuous, resembling a series of steps; e.g.,



Equally loud throughout, thus: → not with a fading or diminishing effect on each note, thus: → after a "bulging" attack.

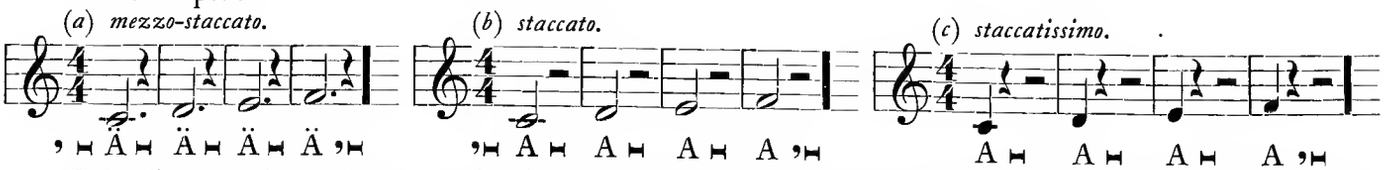


Carefully maintain the open position of throat and mouth, sing slowly (at first about ♩ = 144, reduce the *tempo* gradually, finally singing it about ♩ = 96), and in all keys within the compass.

After satisfactory progress has been made in the *legato* style, this exercise may be practised in the three grades of *staccato* (see pages 9 and 33).

For example:

(*a*) *mezzo-staccato.* (*b*) *staccato.* (*c*) *staccatissimo.*

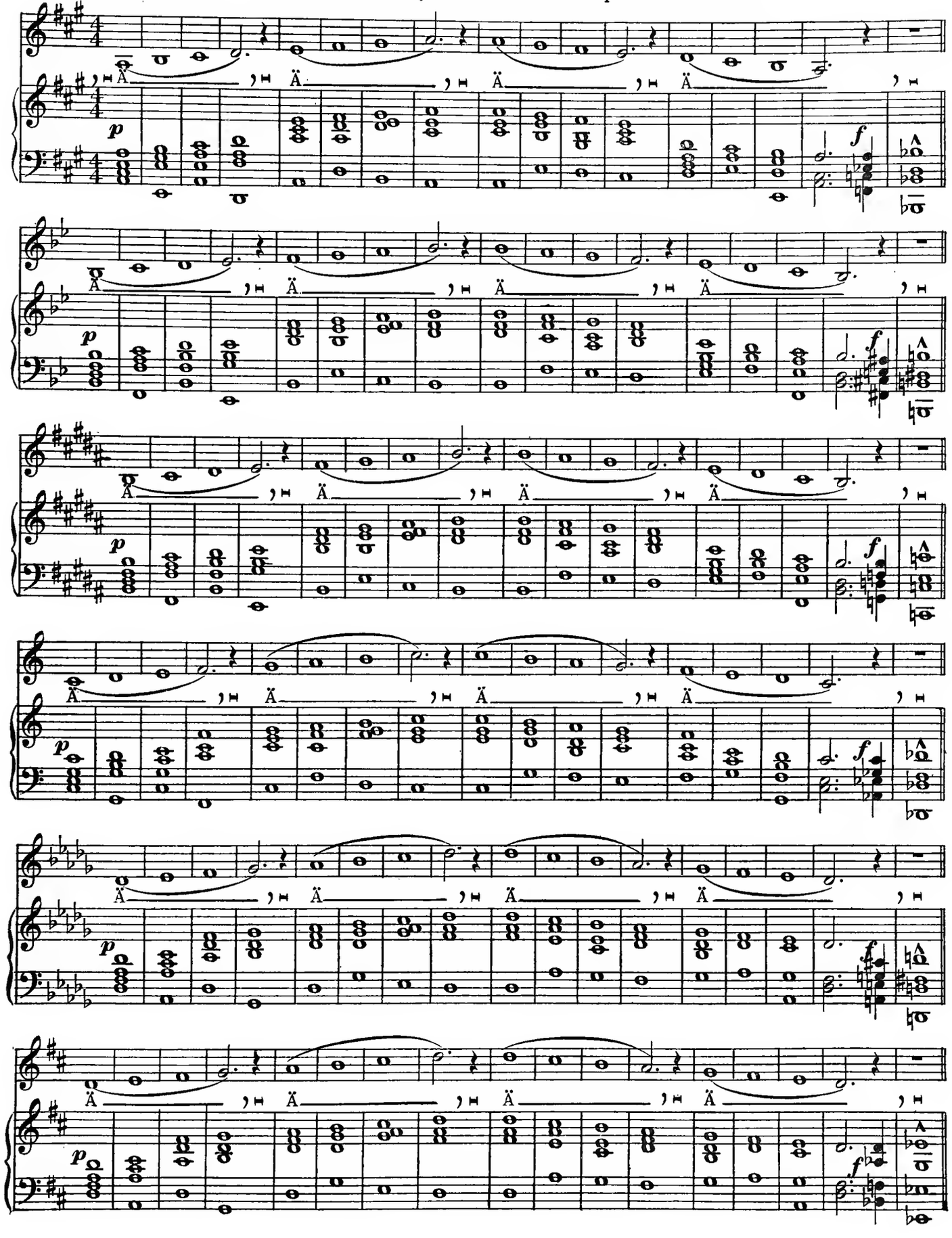


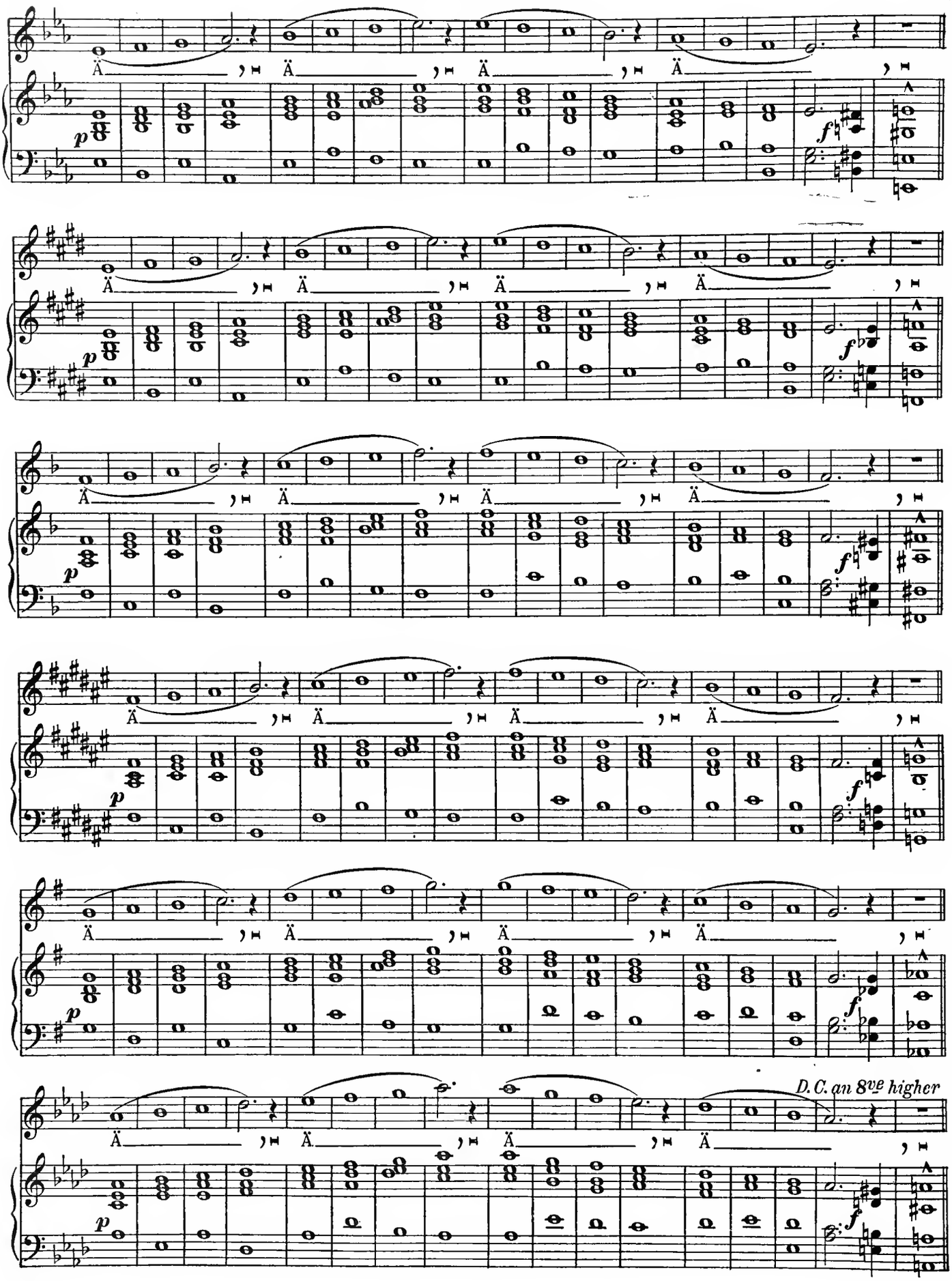
Take breath only at the sign , (during the rest); **between the other notes there must be no escape of breath, nor any taking of breath.** ATTACK and RELEASE each note with the utmost precision, and keep the mouth and throat steadily in the position of whatever vowel is in practice.

[1] LEGATO, from the Italian *legare*, to tie, to bind. "*Legato* is obtained in singing when, without break, i.e., without interrupting the current of air, the degree of tension of the vocal cords is changed so that the first tone really passes into the second." (Riemann.)

Preliminary Scale-Practice.

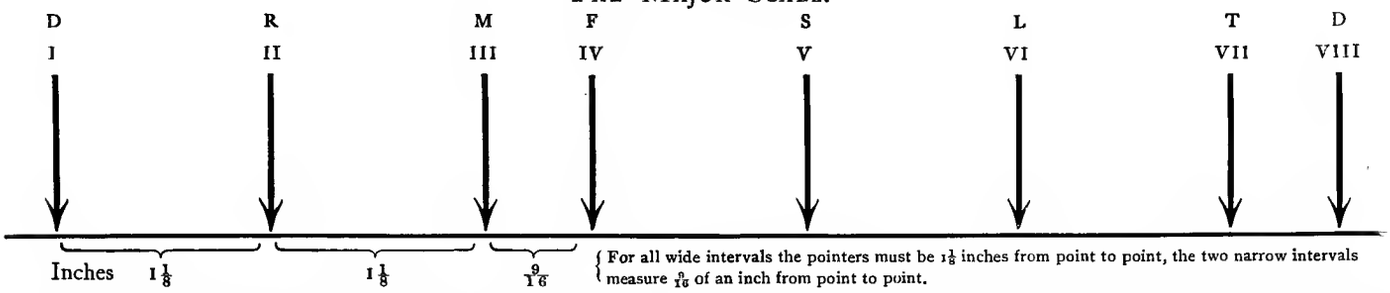
EXERCISE 93. N.B. Commence in a key suitable to the compass of the voice.




Ä
p
f
D.C. an 8ve higher

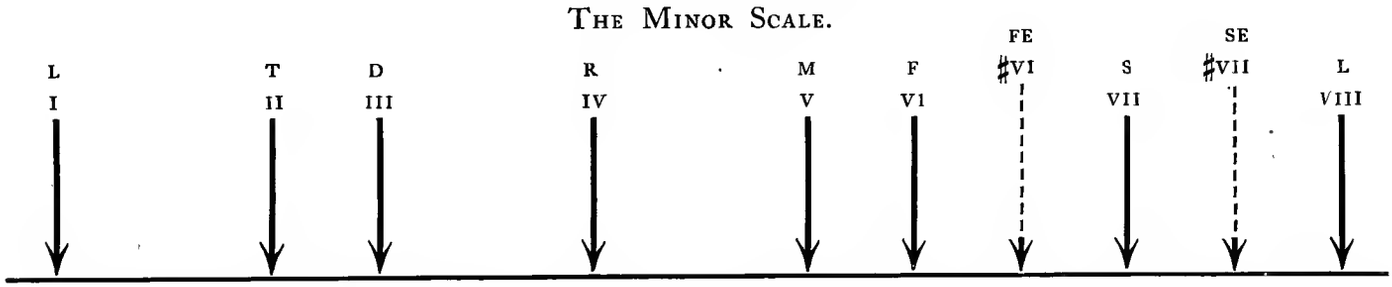
Students who are not expert "sight-readers" find it helpful in preliminary scale-practice to sound the tones on a pianoforte before voicing them. To accomplish this in all keys requires more pianistic skill than is always available; the consequence is, that scale-practice is neglected, or, at the best, done in only two or three easy keys. To enable the student to help himself, he may take a thin card or sheet of stiff paper eight inches long by two or three inches wide and mark thereon "pointers," exactly in agreement with the following illustration and measurements.

THE MAJOR SCALE.

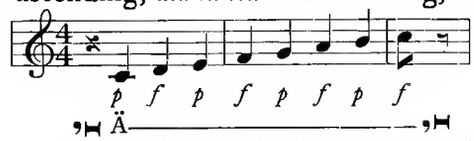


The diatonic major scale has all its intervals, relatively, exactly the same in all keys. The tonic is always represented by 1. Now, if this card (or "rule") is placed behind the ends of the black keys, resting on the white keys, and pointer 1 caused to stand exactly over the centre of the end of *any one* key, the other pointers will indicate the keys to be sounded for the scale of which 1 is the tonic. — Turn the card over, and on the back similarly make a "rule" for the minor scale.

THE MINOR SCALE.



N.B. The two pointers marked ♯VI and ♯VII should be made extra long and with red ink, all others with black ink. The black pointers will then indicate the keys to be sounded for the ancient form of the minor scale, while for the harmonic form the red pointer ♯VII (*instead* of the black pointer VII) will be used; and for the melodic form, the keys indicated by the red pointers ♯VI and ♯VII (instead of VI and VII) will be sounded. These "rules" may be extended so as to embrace two octaves (VIII of the lower octave will be the 1 of the upper octave) for use in the practice of intervals and chords.

EXERCISES 94 to 96 are first to be thoroughly and carefully practised with medium loudness (*mf*) in *legato* style on the vowel Ä. Later they may be practised on the other vowels, as well as with varied dynamics, e. g., *sempre forte;*[1] *sempre piano; crescendo* ascending, *diminuendo* descending, and *vice versa;* the notes of the scale alternately *piano* and *forte*, thus: 

etc.; also practise with different grades of *staccato*.

The variations on pp. 80-81 should not be commenced until considerable progress has been made with Exs. 97 to 101. The "model" or "pattern" of the variation selected for practice should be perfectly memorized before any attempt is made to sing it through the whole compass of the voice. Suitable *nuances*,[2] suggested by the teacher, may be introduced.

The scale-passages, Exercises 97 to 100, for "flexibility" and "agility," should be sung at least twice in one breath, either alternately *forte* and *piano*, or alternately *legato* and *staccato;* practice may also be varied as suggested on page 90. The student must carefully distinguish between the terms "flexibility" and "agility." By the former is meant "the ability to graduate the power of tone from the softest to the loudest," with the "*timbre* [quality or color] necessary to illustrate and heighten the sentiment expressed by the words"; and by the latter, "the ability of the voice to move with ease, certainty and rapidity from one note to another, however great the interval may be." (Croker.)

[1] SEMPRE (Italian), always, continually, or throughout; (*sempre forte* = loud throughout).

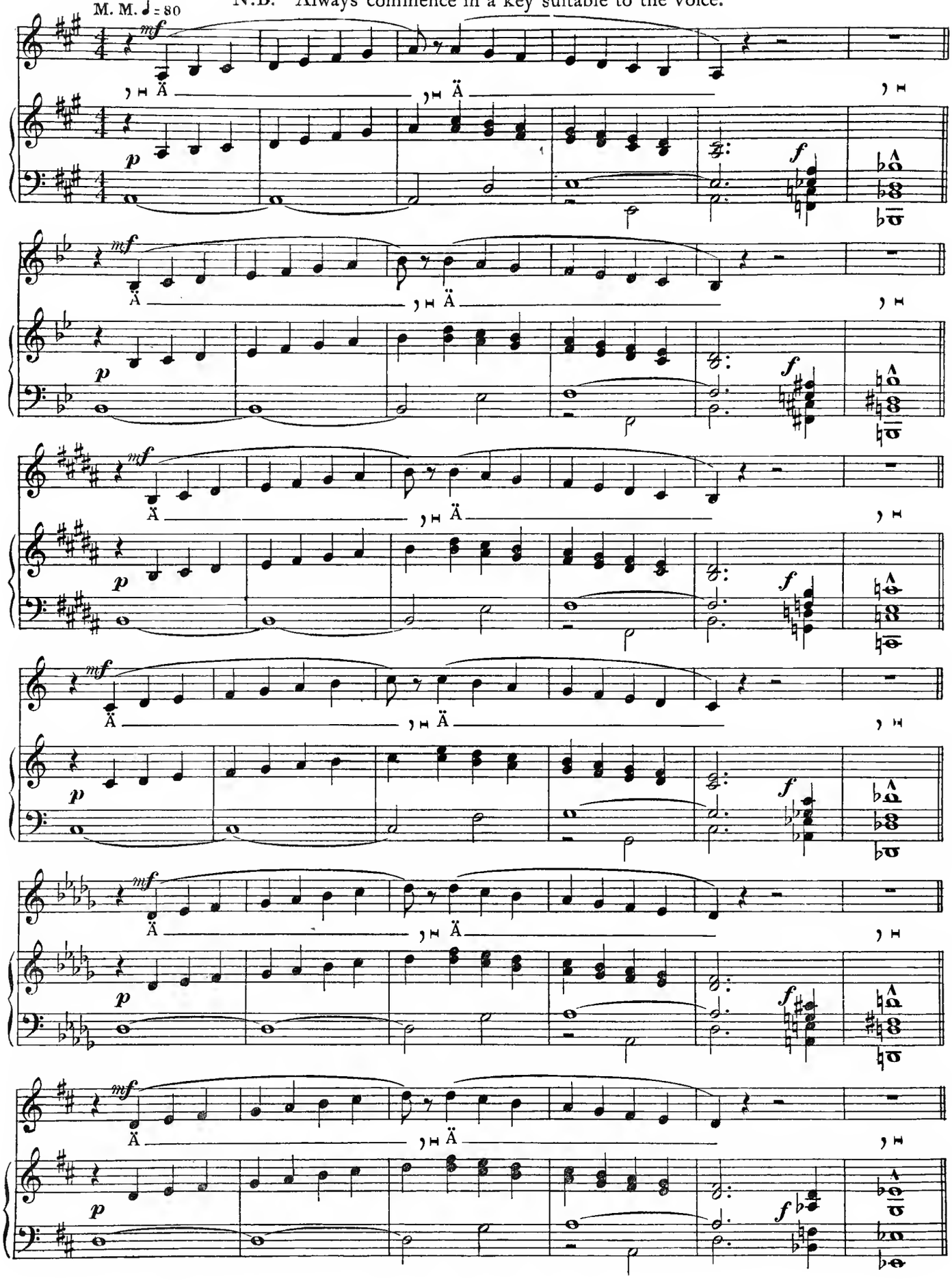
[2] NUANCE (French), shade, hue, or tint. Here it has reference to the "variations in force, quality, and tempo by means of which artistic expression is given to music."

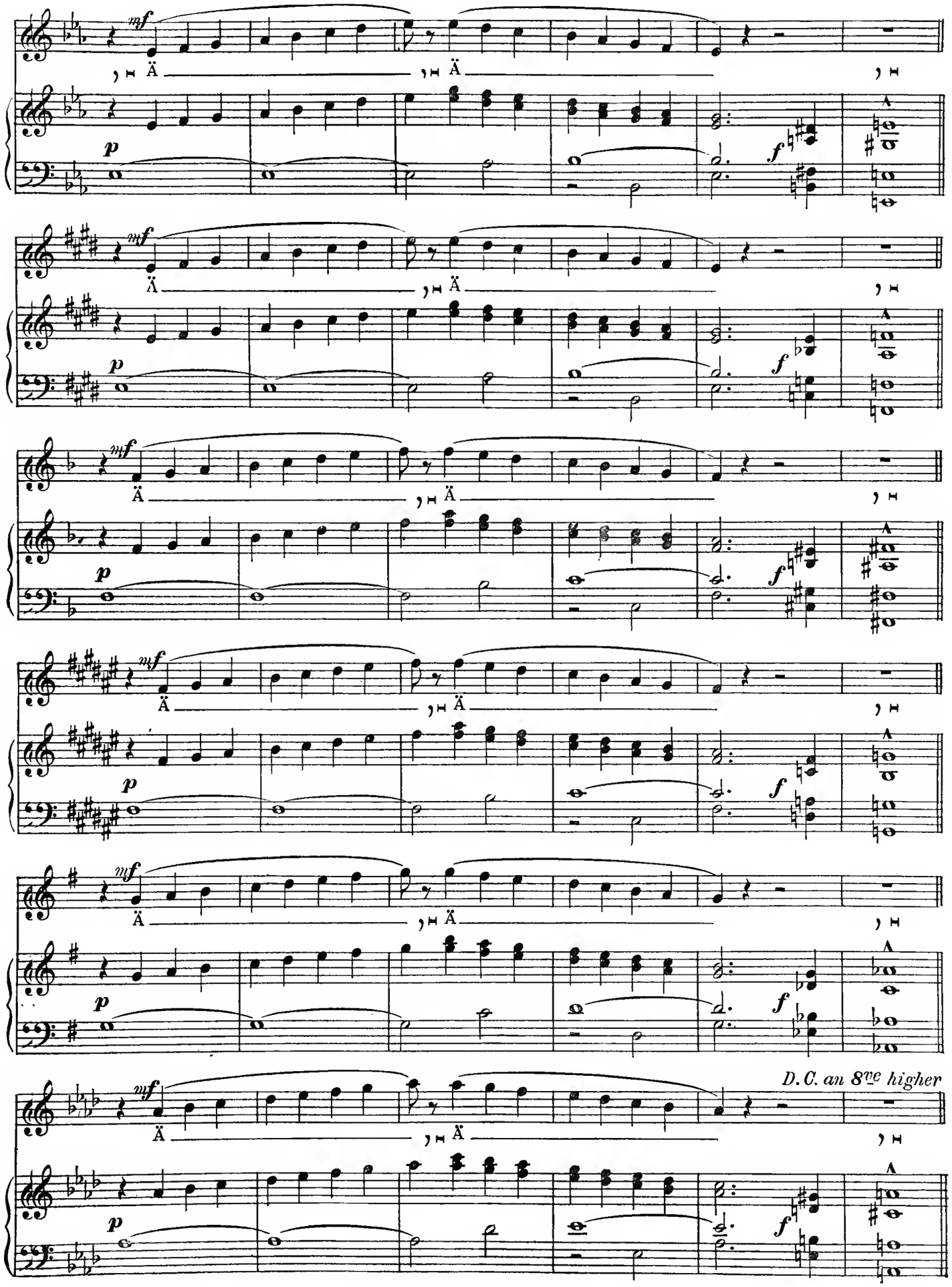
Scales. Major Mode.

EXERCISE 94 (*a*).

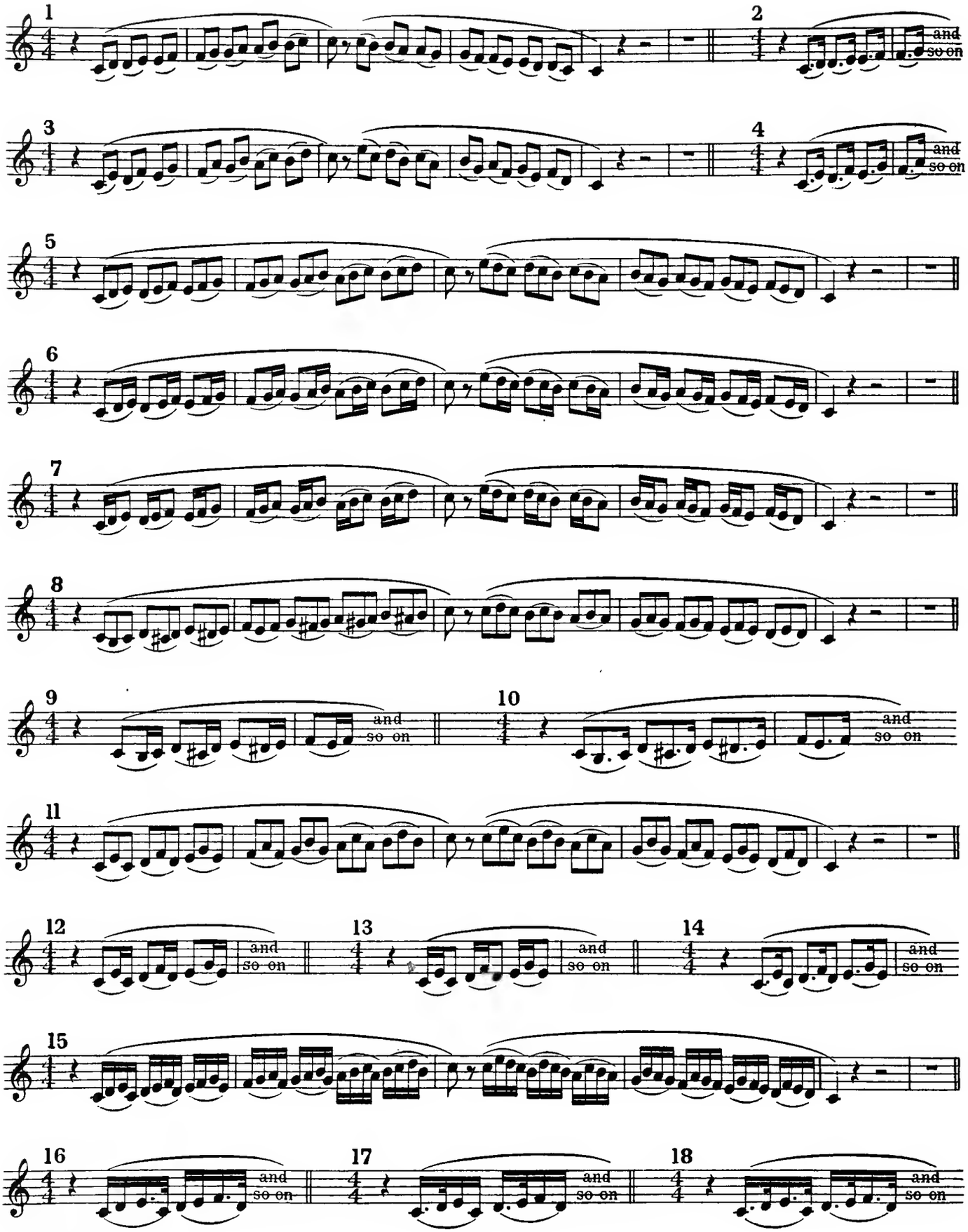
M. M. ♩ = 80

N.B. Always commence in a key suitable to the voice.

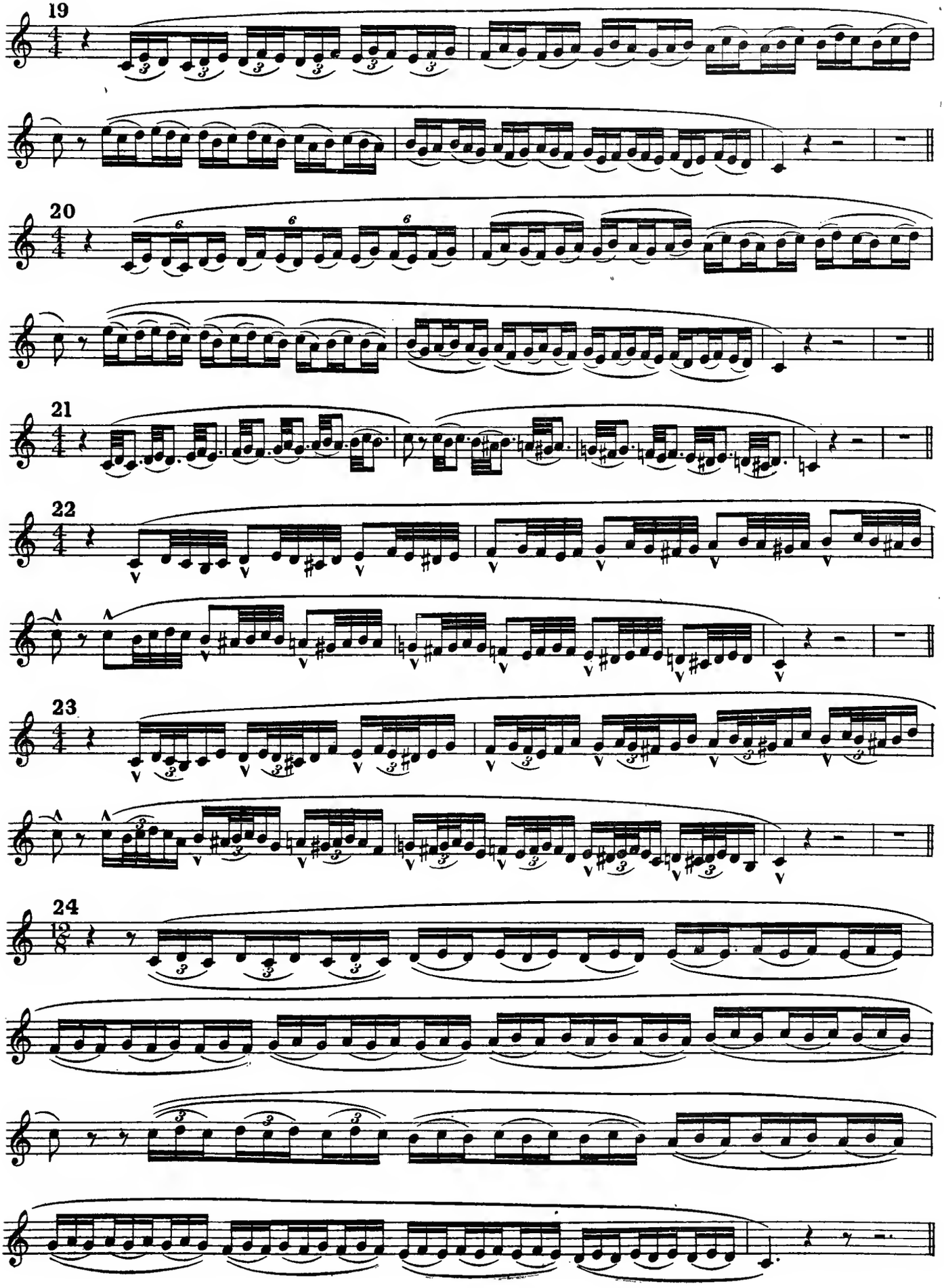



mf
Ä
p
f
D.C. an 8ve higher

EXERCISE 94 (*b*). VARIATIONS for Exercise 94*a*.



[1] VARIATION, transformation of a theme by means of harmonic, rhythmic, and melodic changes.

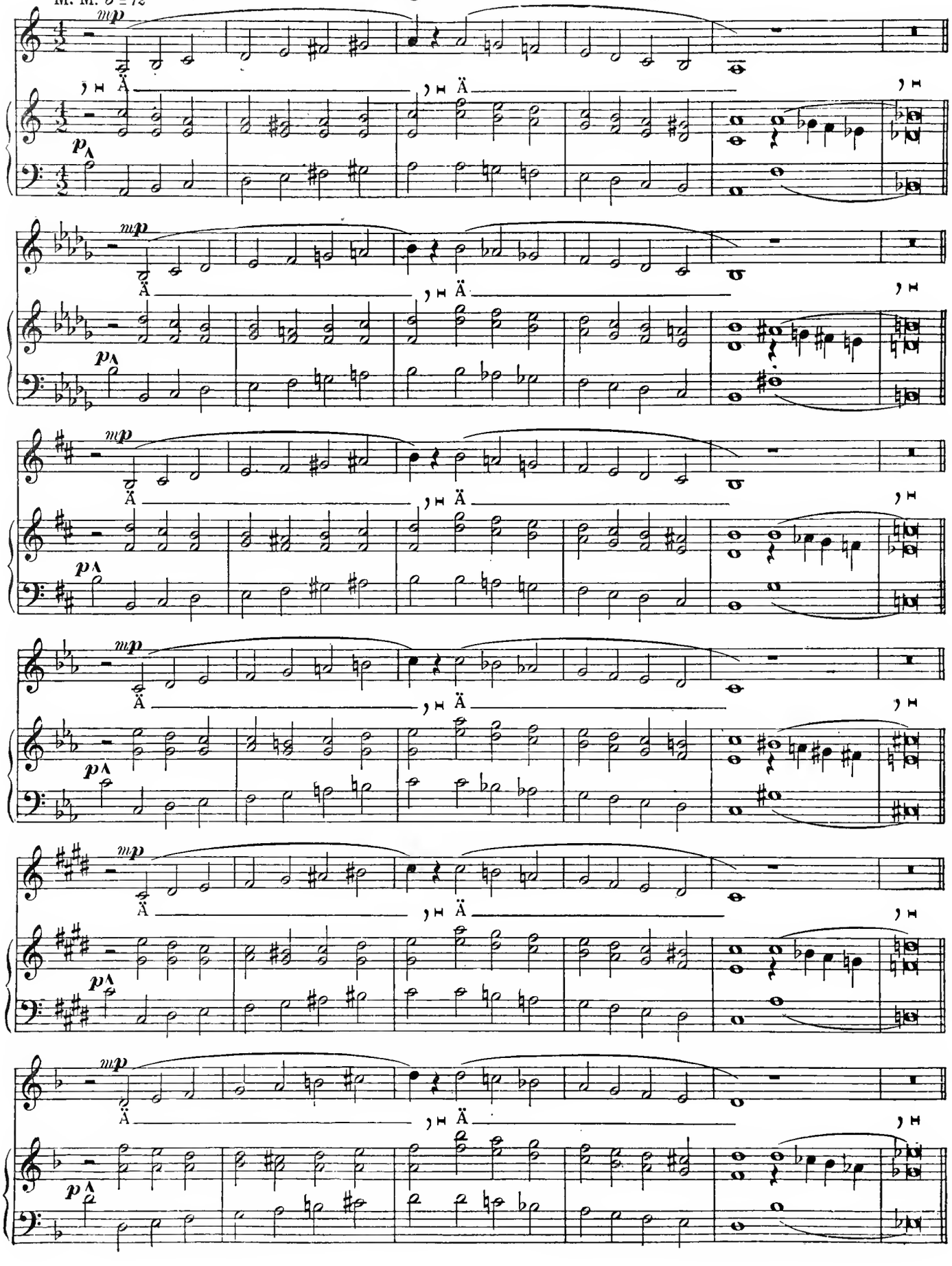

19
20
21
22
23
24

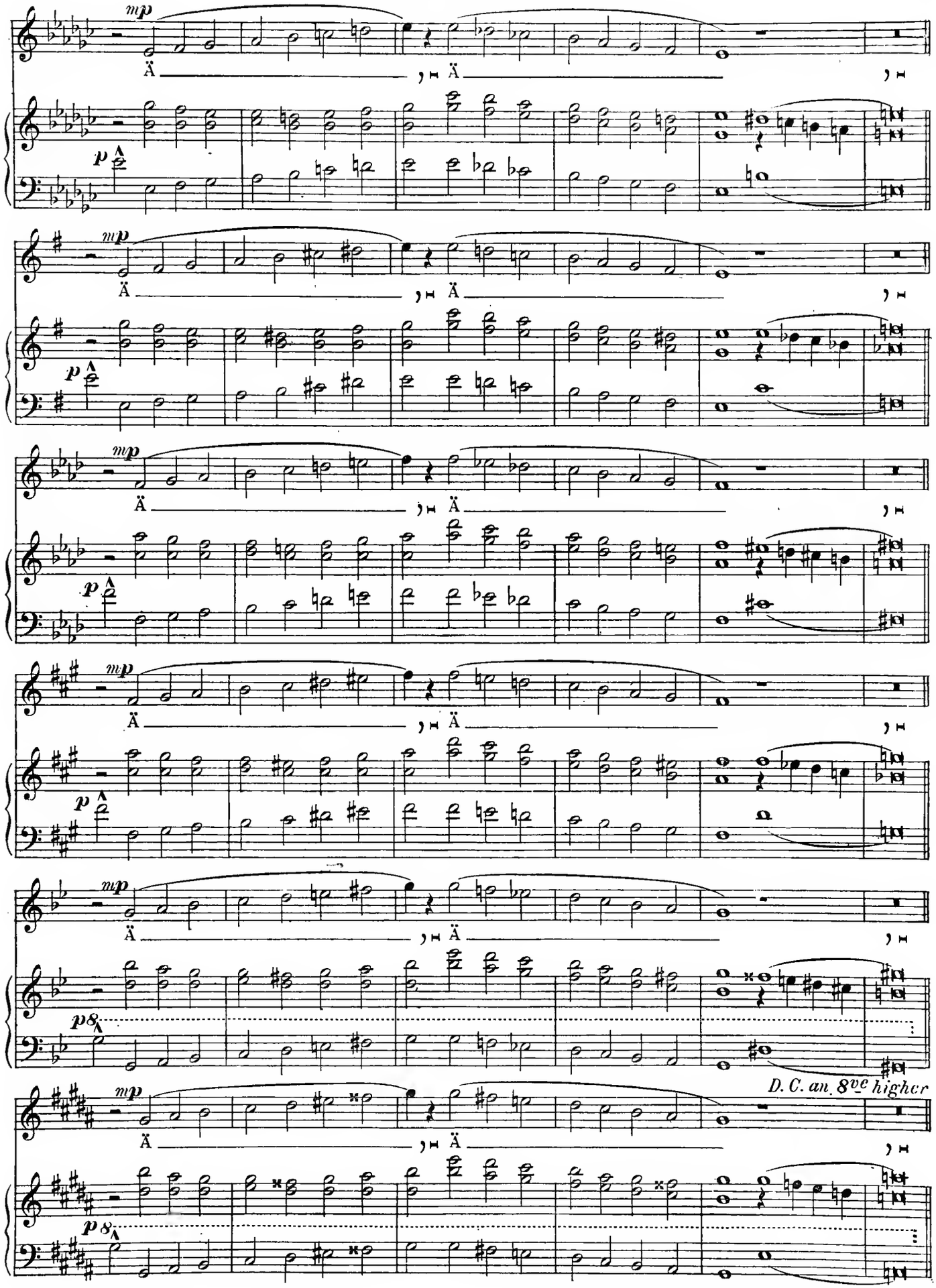
Scales. Minor Mode.

(Melodic Form ascending, Ancient Form descending.)

EXERCISE 95.

M. M. ♩ = 72



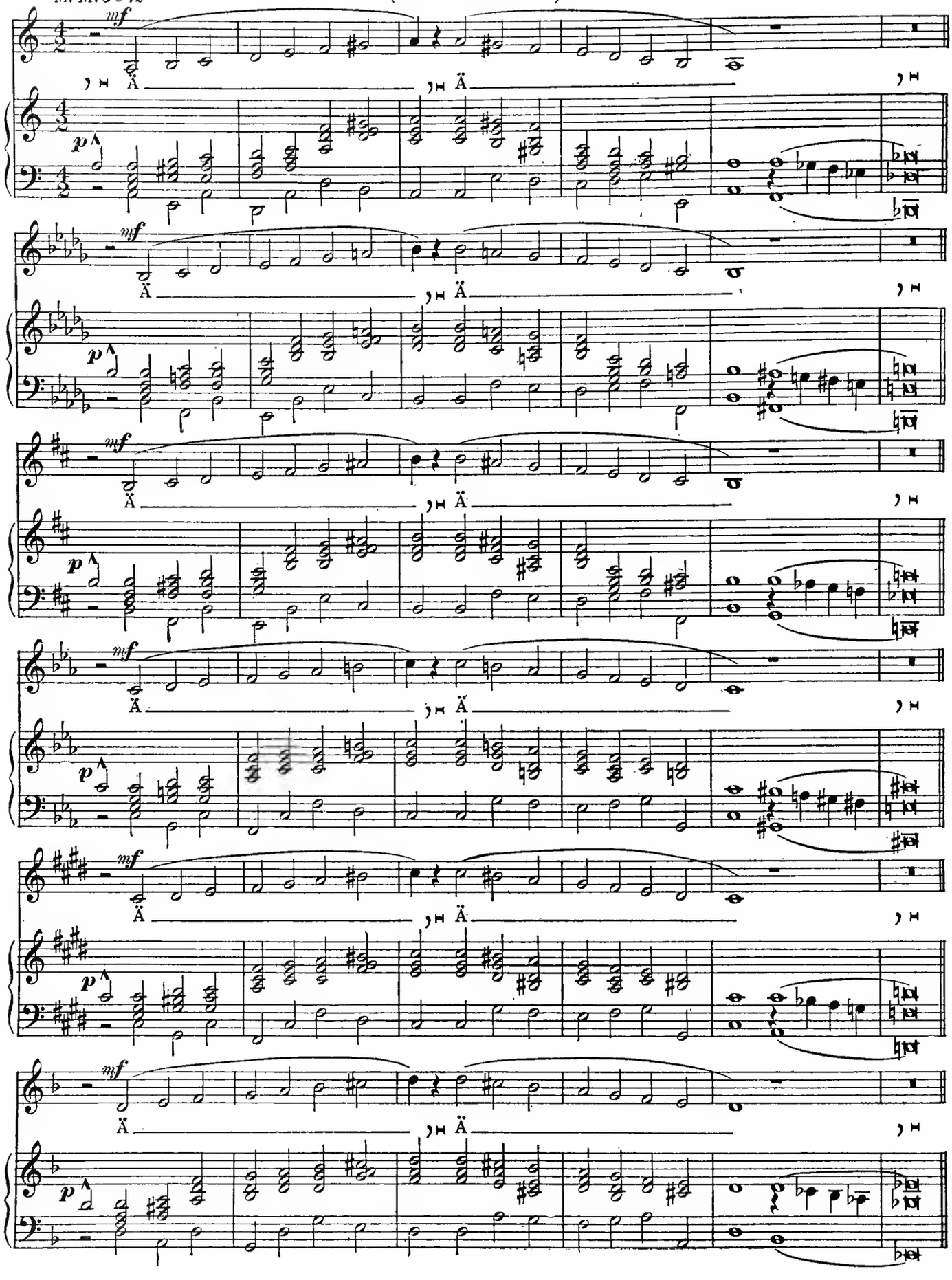

mp
Ä
Ä
p
mp
Ä
Ä
p
mp
Ä
Ä
p
mp
Ä
Ä
p
mp
Ä
Ä
p 8
D. C. an 8ve higher
mp
Ä
Ä
p 8

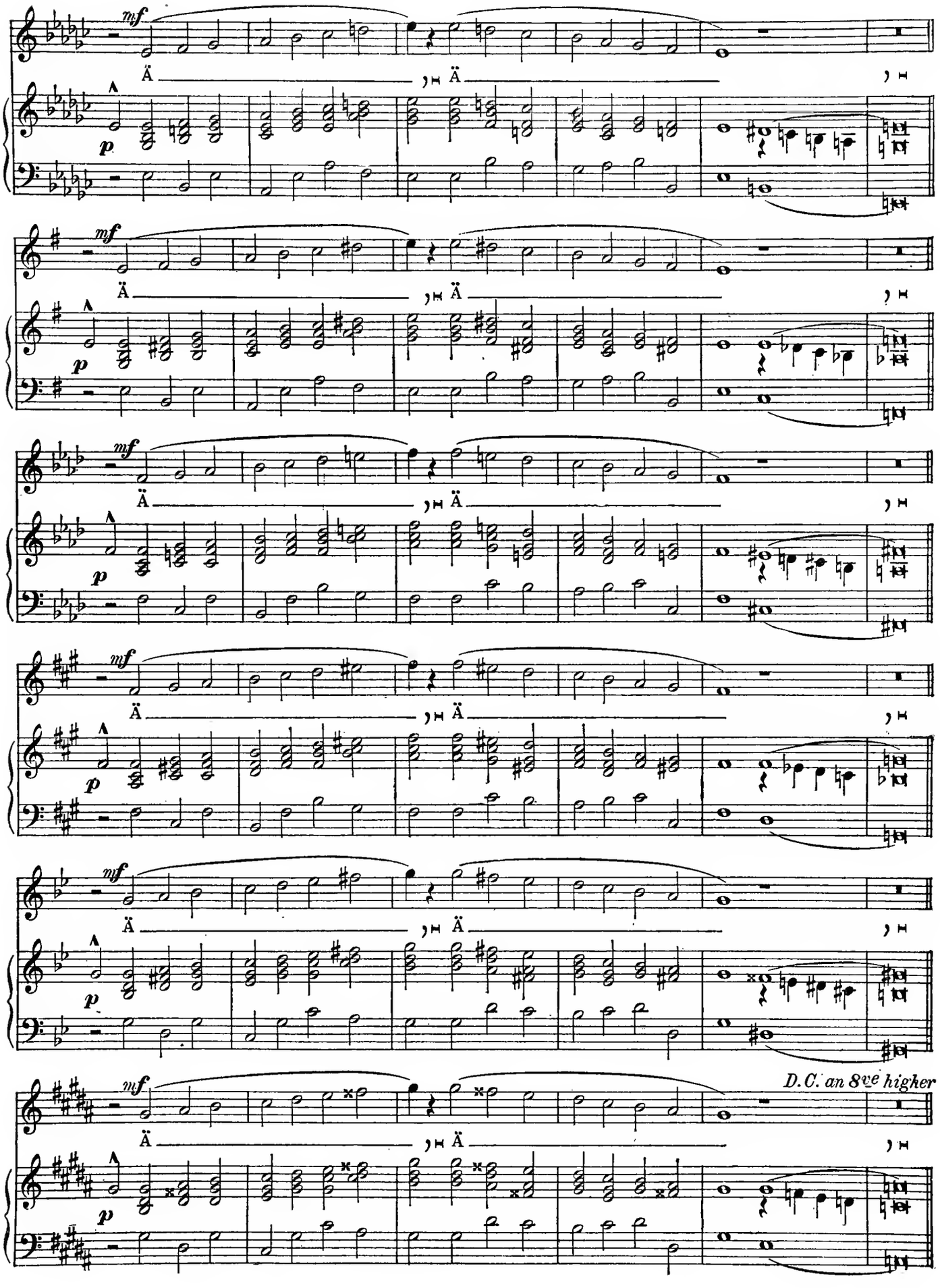
Exercise 96.

M. M. ♩ = 72

Scales. Minor Mode.

(Harmonic Form.)



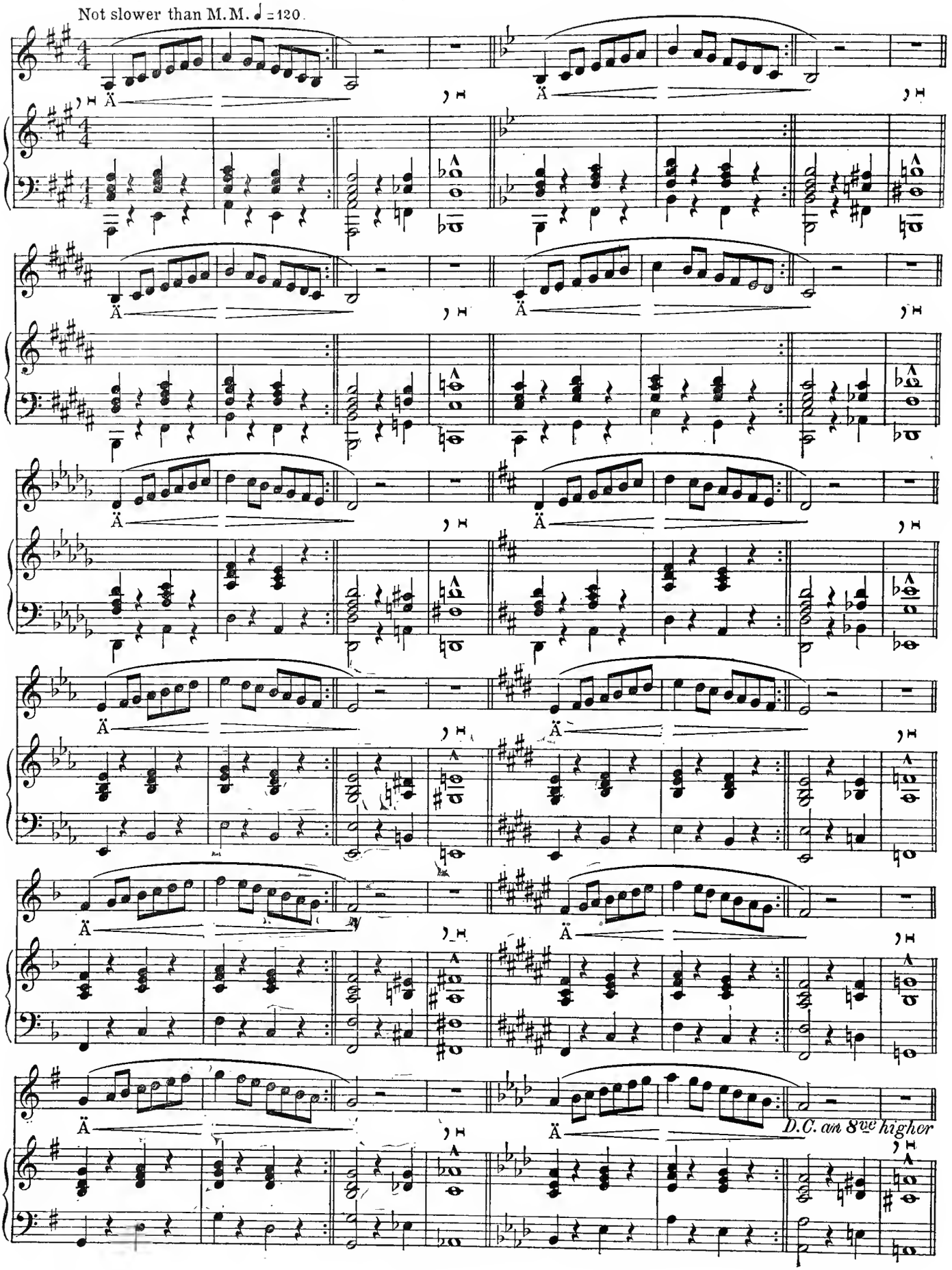

mf
p
Ä
D.C. an 8ve higher

Exercise 97.

For Agility.

N.B. Repeat the two measures as many times as one breath will comfortably allow.

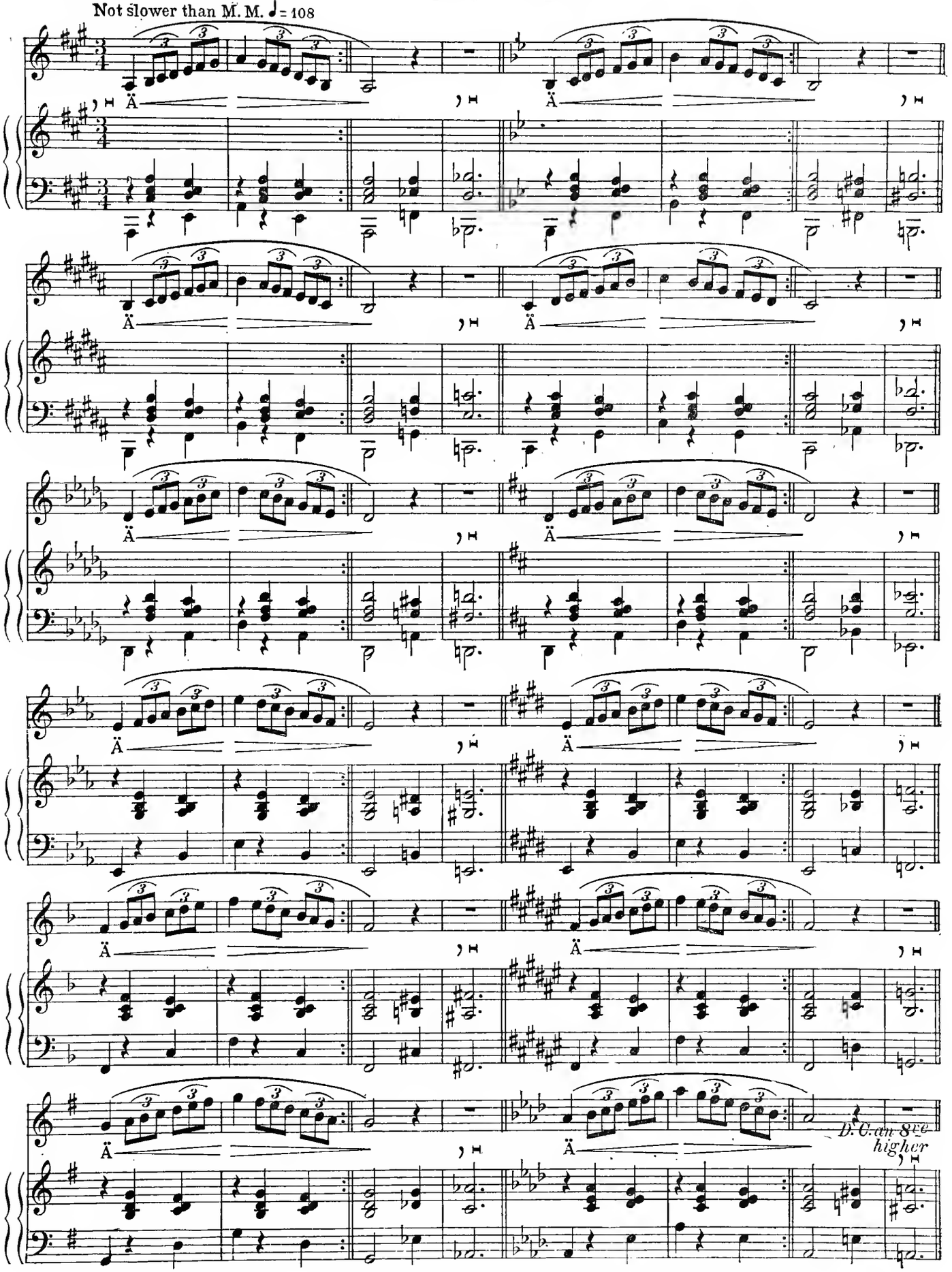
Not slower than M.M. ♩ = 120.



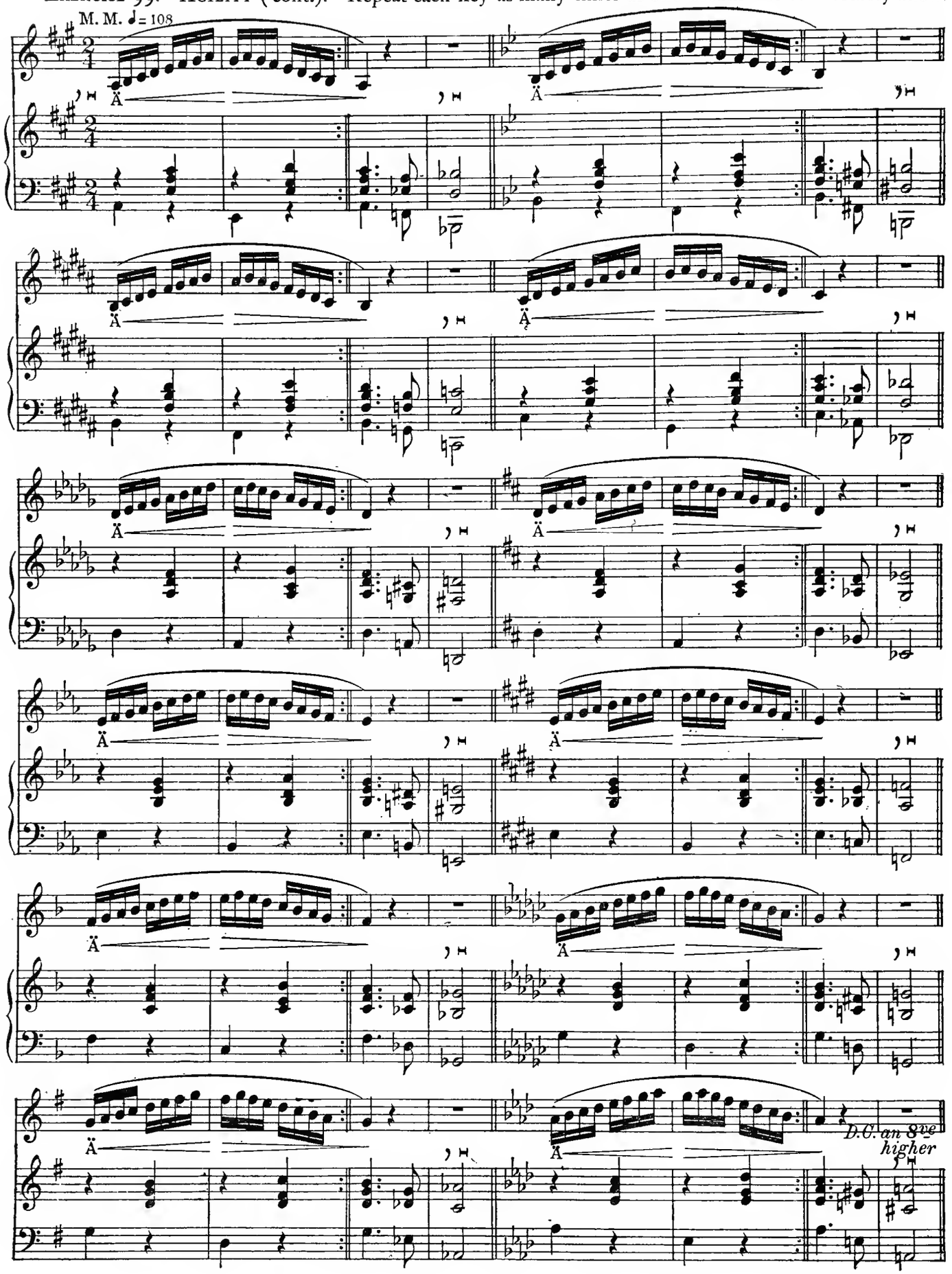
EXERCISE 98.

For Agility. Triplets.

Not slower than M. M. ♩ = 108



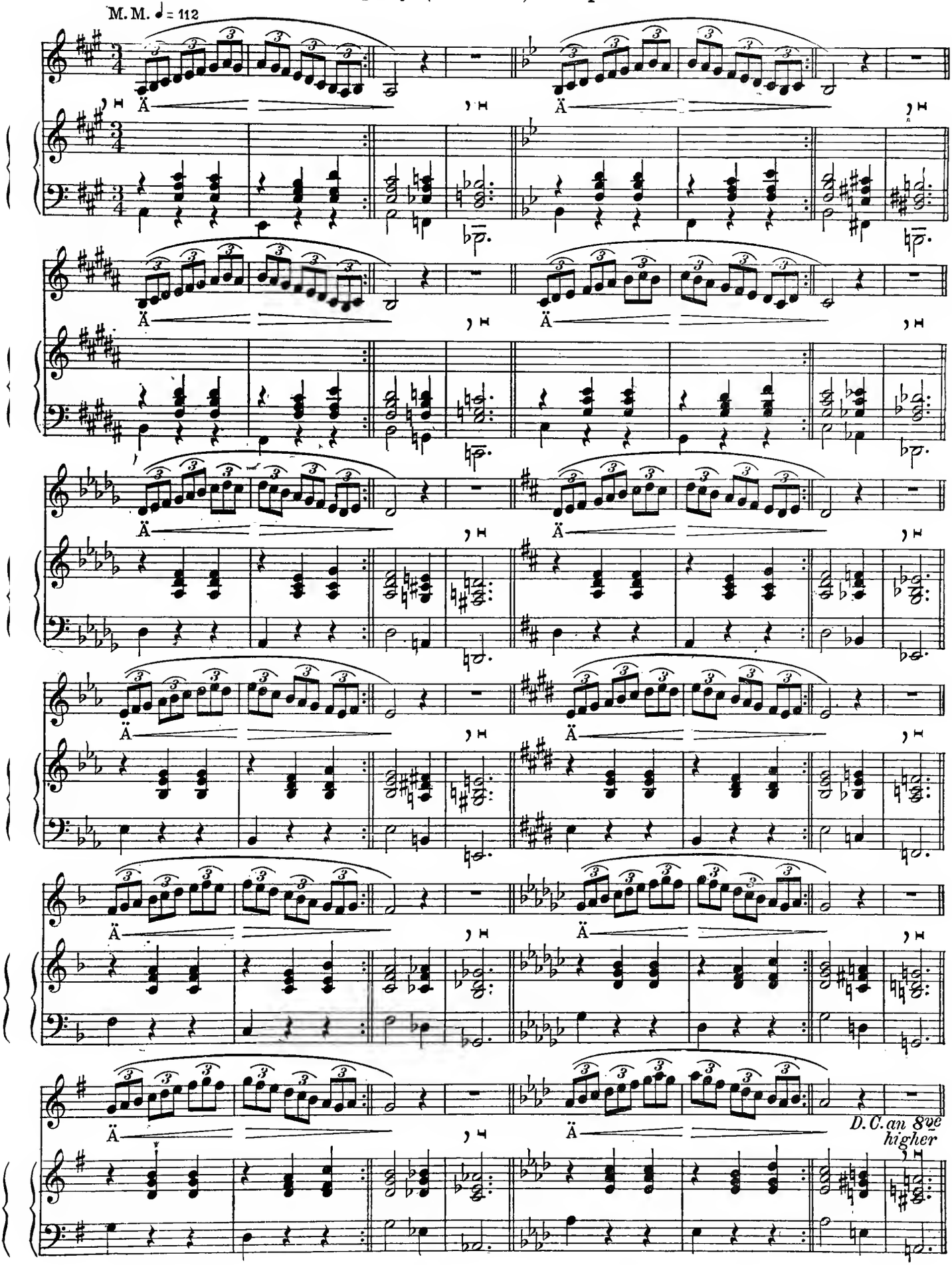
Exercise 99. Agility (cont.). Repeat each key as many times as one breath will comfortably allow.



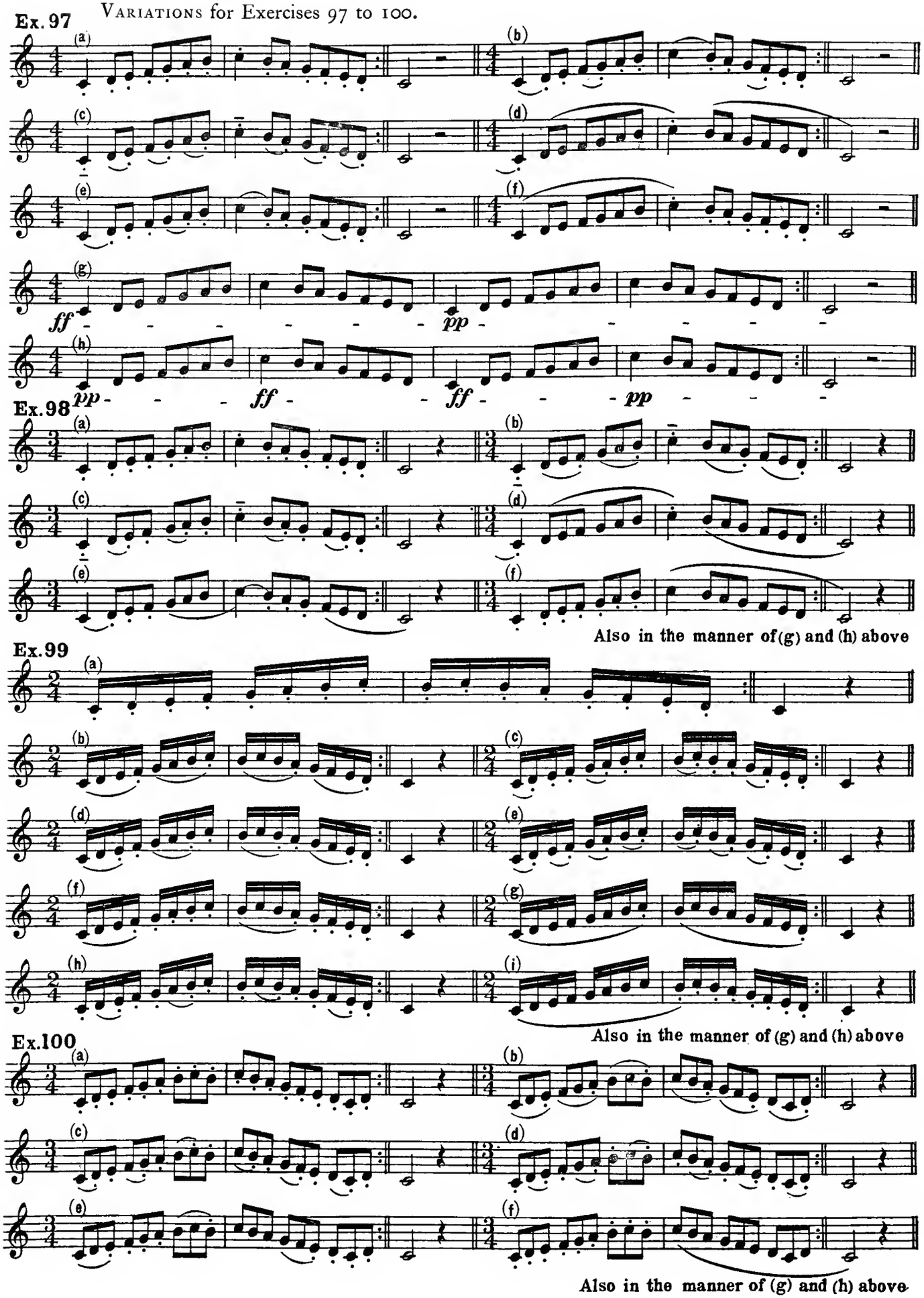
EXERCISE 100.

Agility (continued). Triplets.

M.M. ♩ = 112



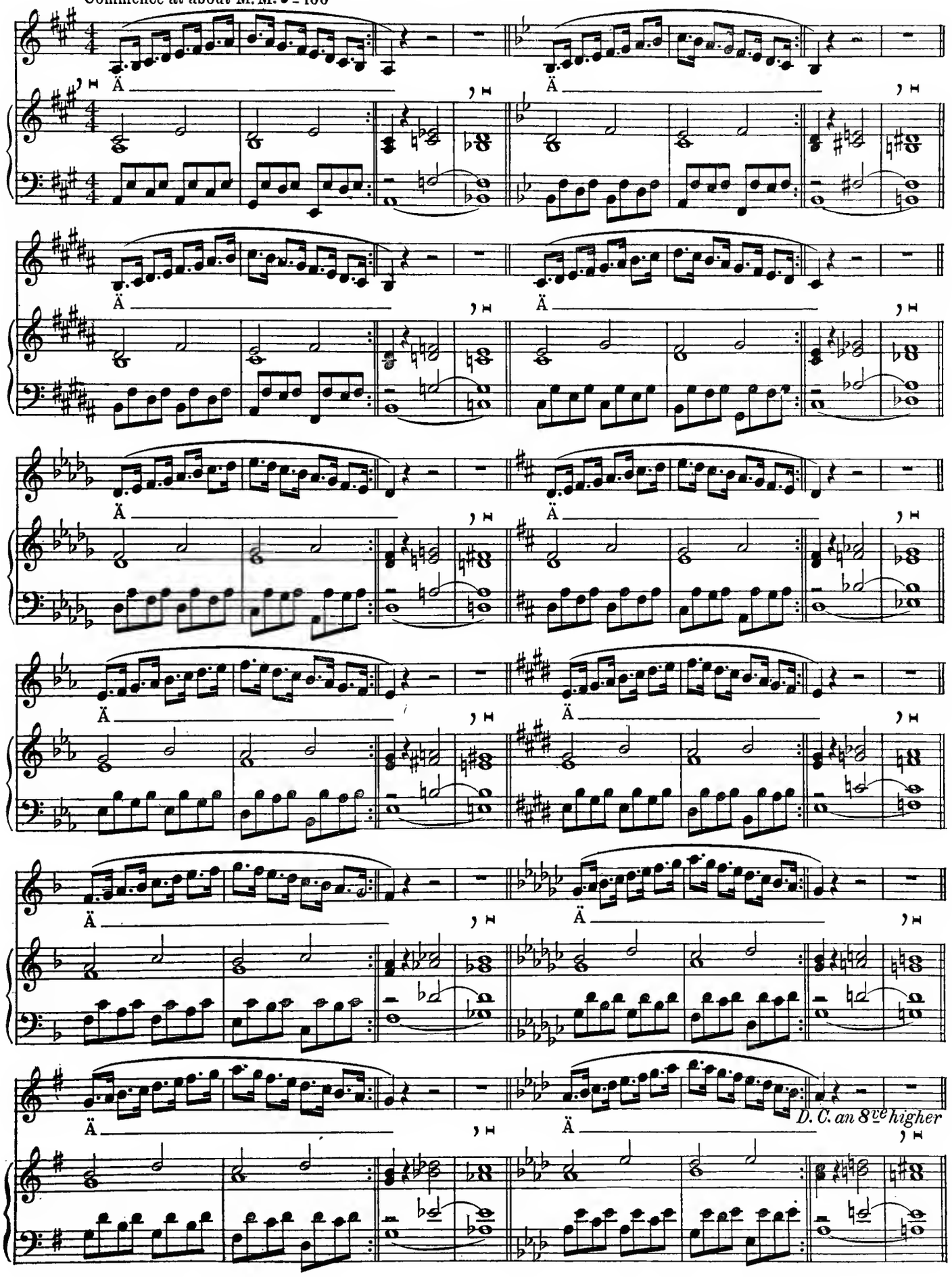
VARIATIONS for Exercises 97 to 100.



EXERCISE 101.

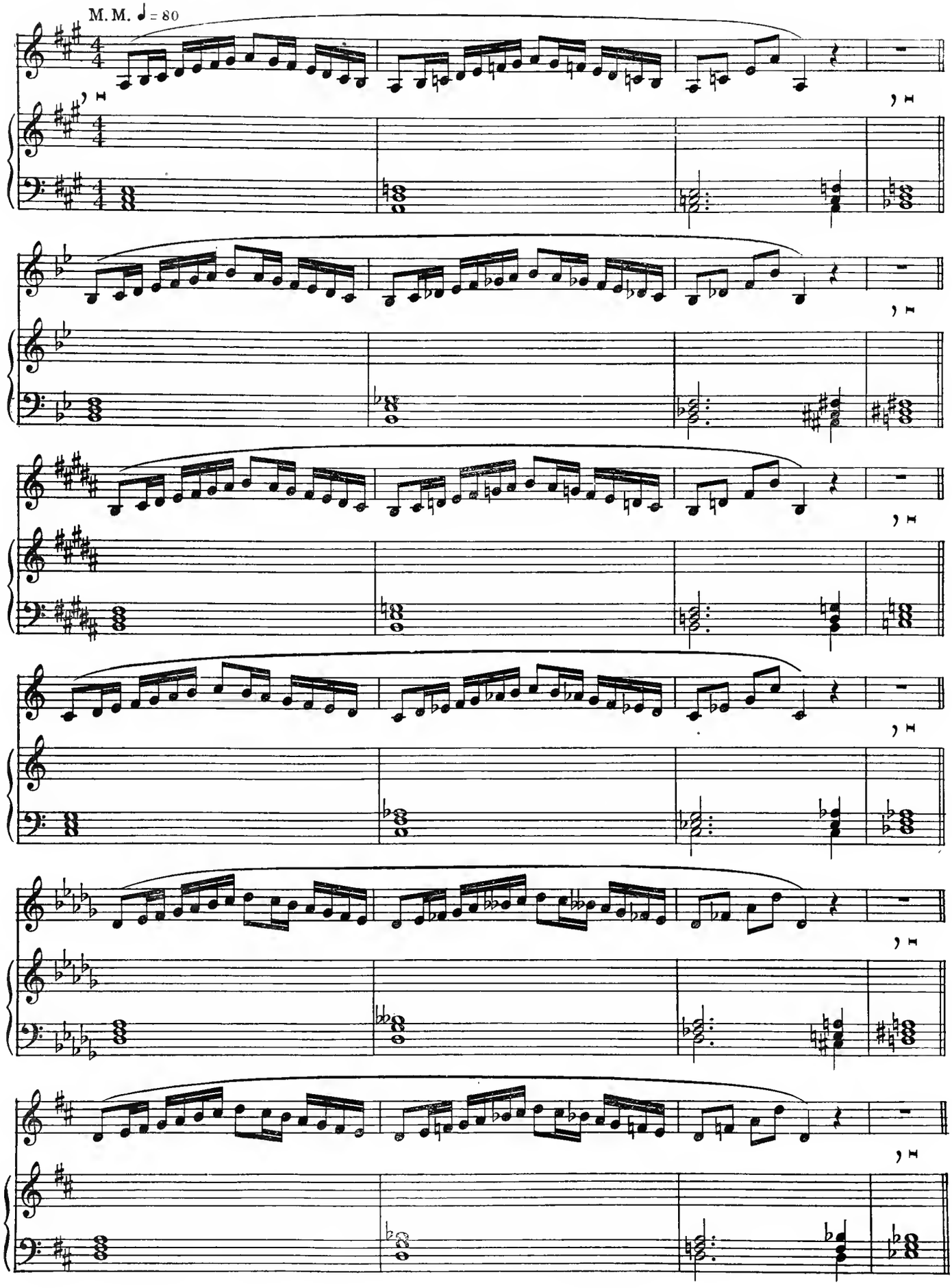
Scales. Dotted Notes.

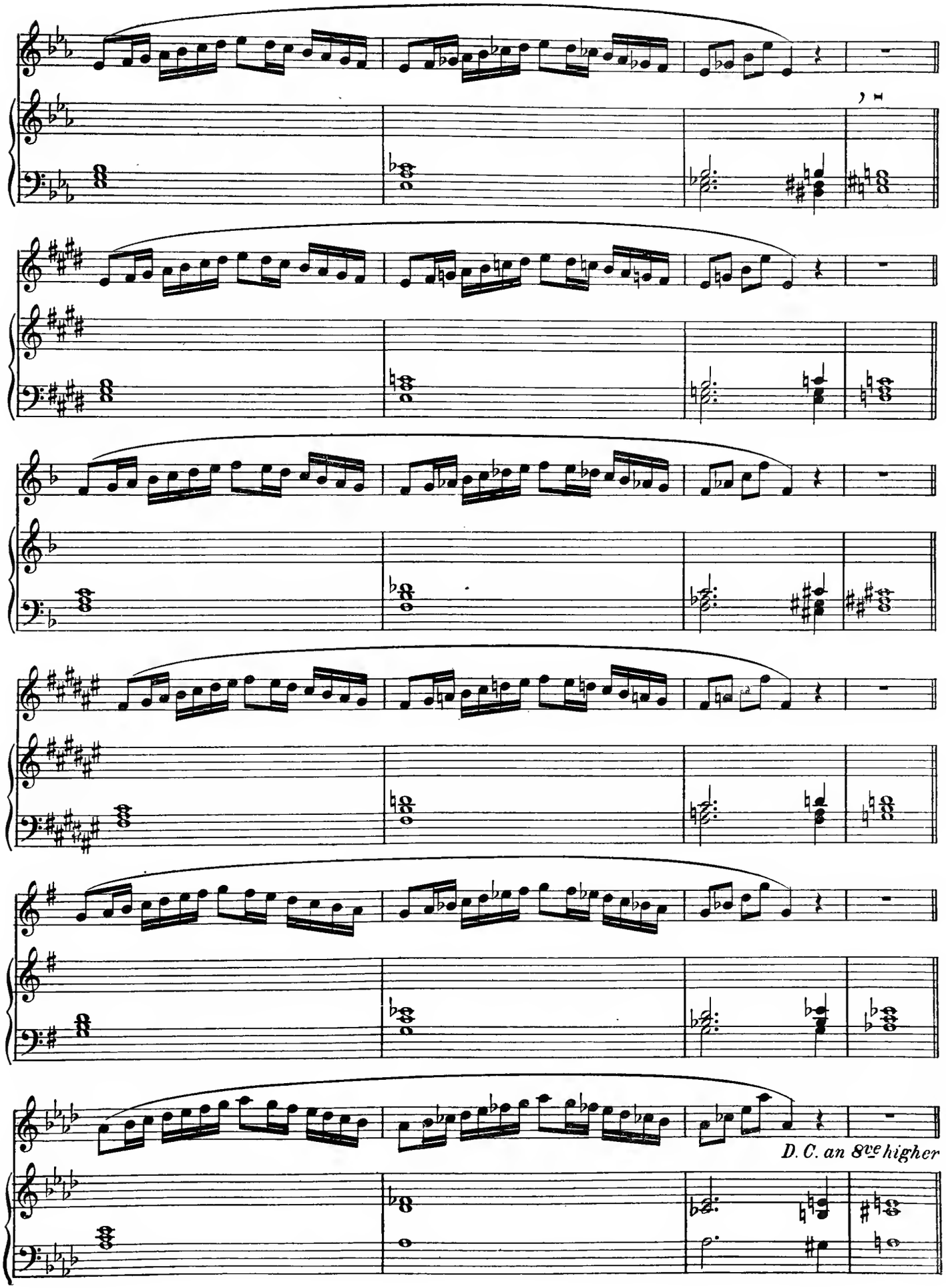
Commence at about M.M. ♩ = 100



EXERCISE 102. **Major and Minor Scales.** In immediate succession.

M.M. ♩ = 80




D. C. an 8ve higher

For **Flexibility, Agility** and **Intonation.**[1]

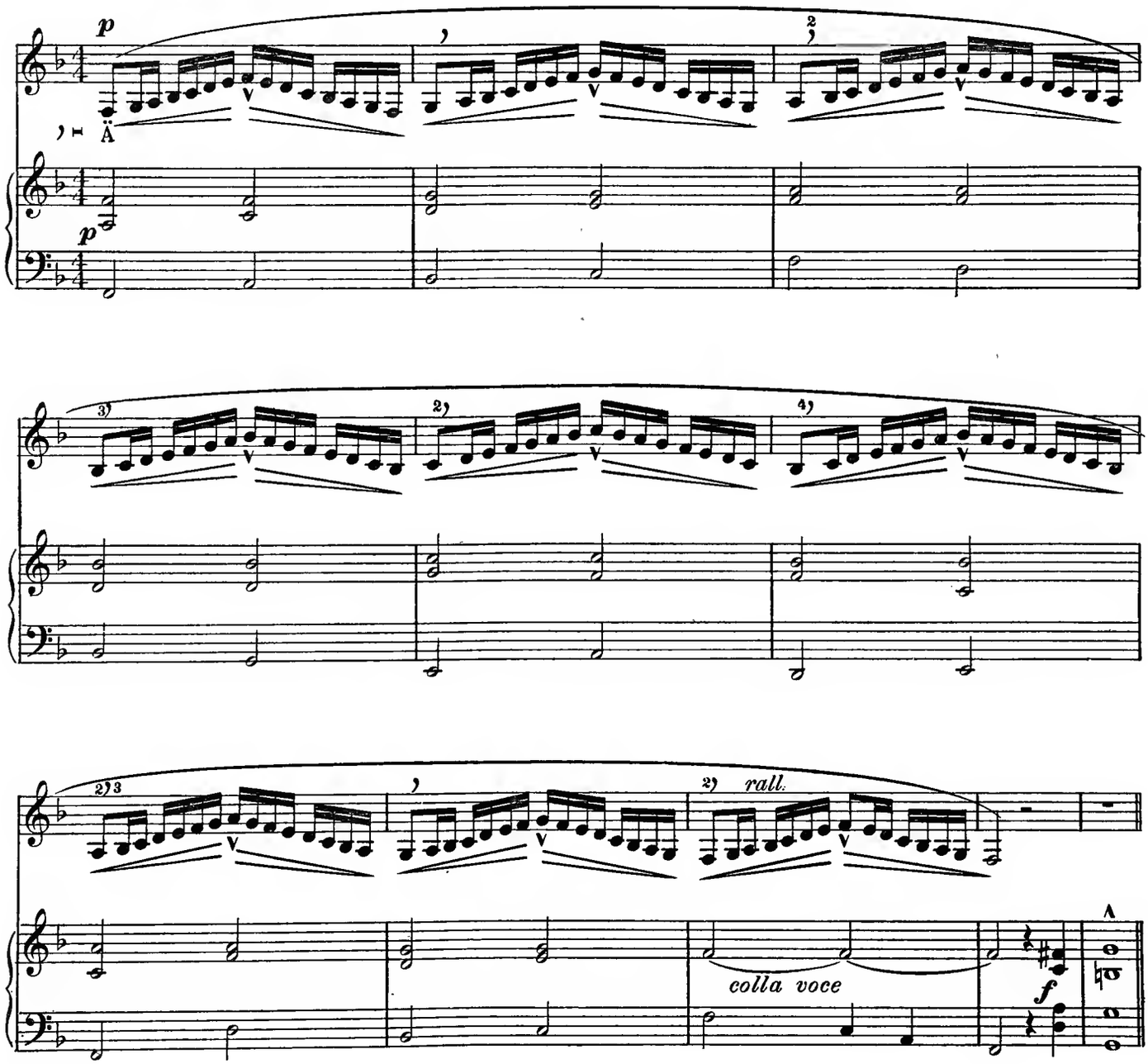
Exercises 103 and 104.

At first practise these exercises somewhat slowly, about M.M. ♩ = 60, taking breath **after** the first note in each measure; as facility in every manner is gained, gradually increase the pace until breath need be taken only at the places marked ²; after satisfactory progress, again increase the pace until breath is taken only at the places marked ³; finally, let the pace be such that the exercise can be sung correctly and with perfect ease taking breath only at the place marked ⁴.

These exercises may be practised in the *staccato* style; also they may be varied in the manner suggested for Exs. 97–100, page 90.

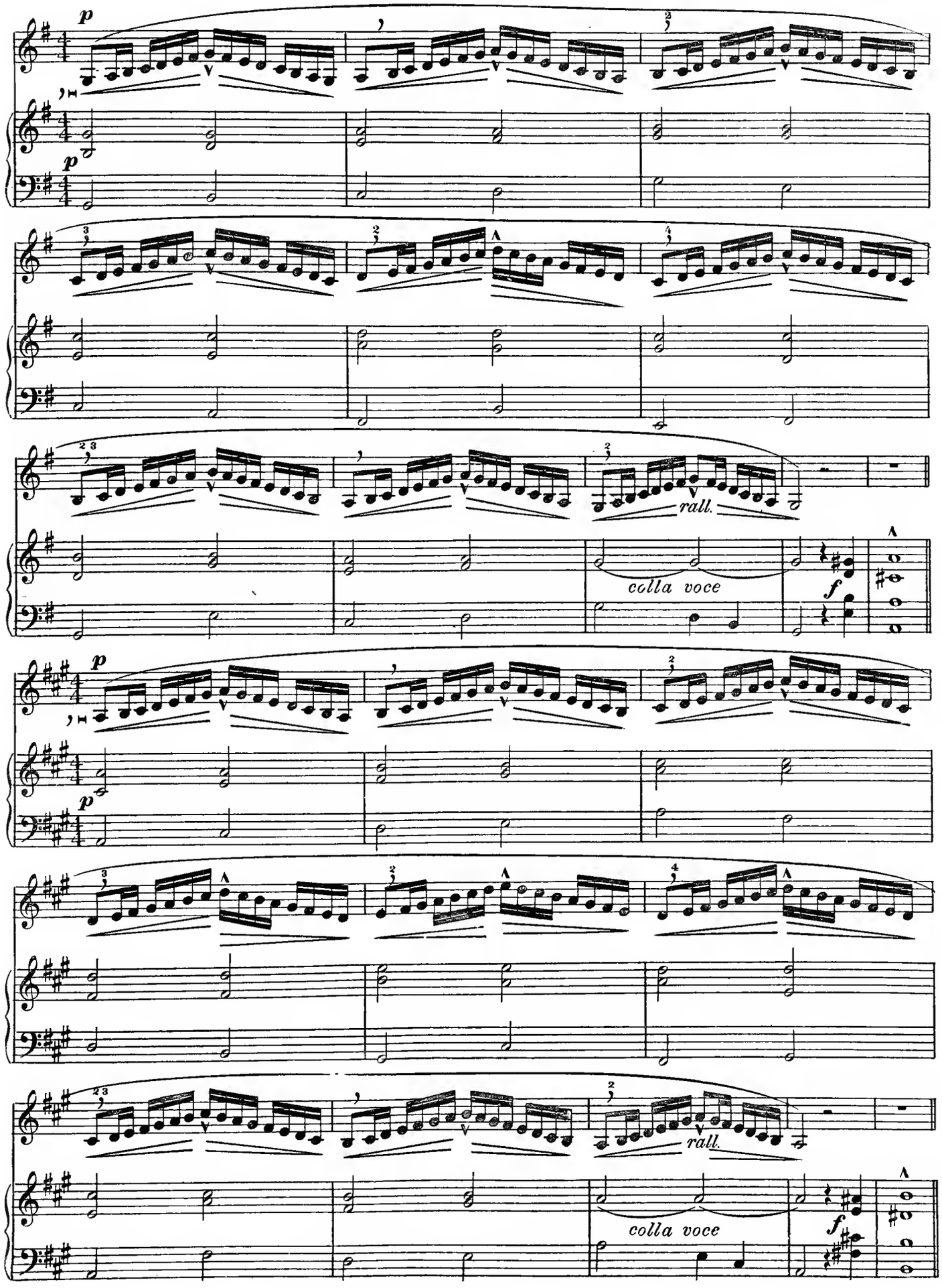
Commence and end in a key suitable to the compass of the voice.

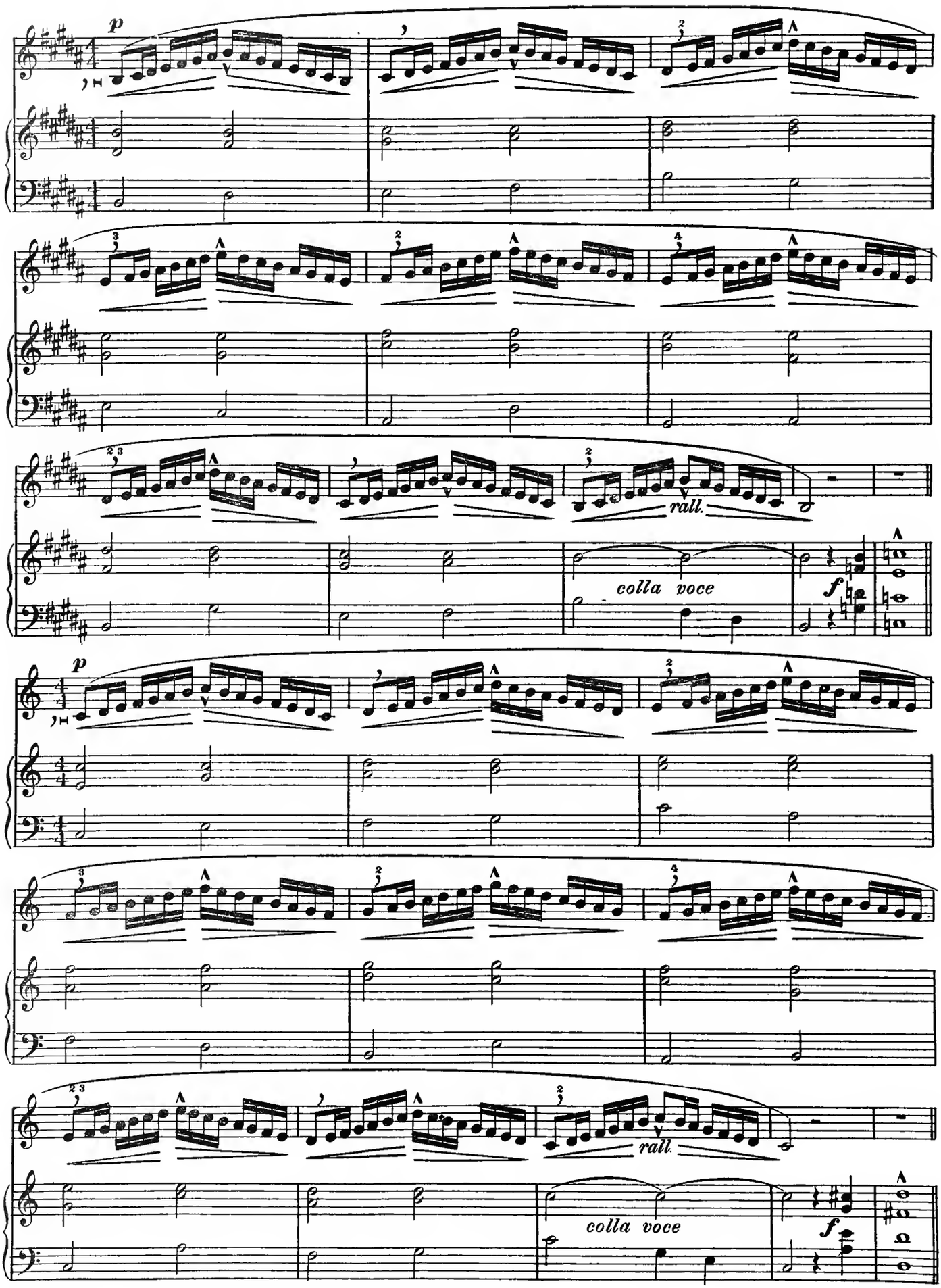
Exercise 103. N.B. Carefully locate the Semitones.[2]

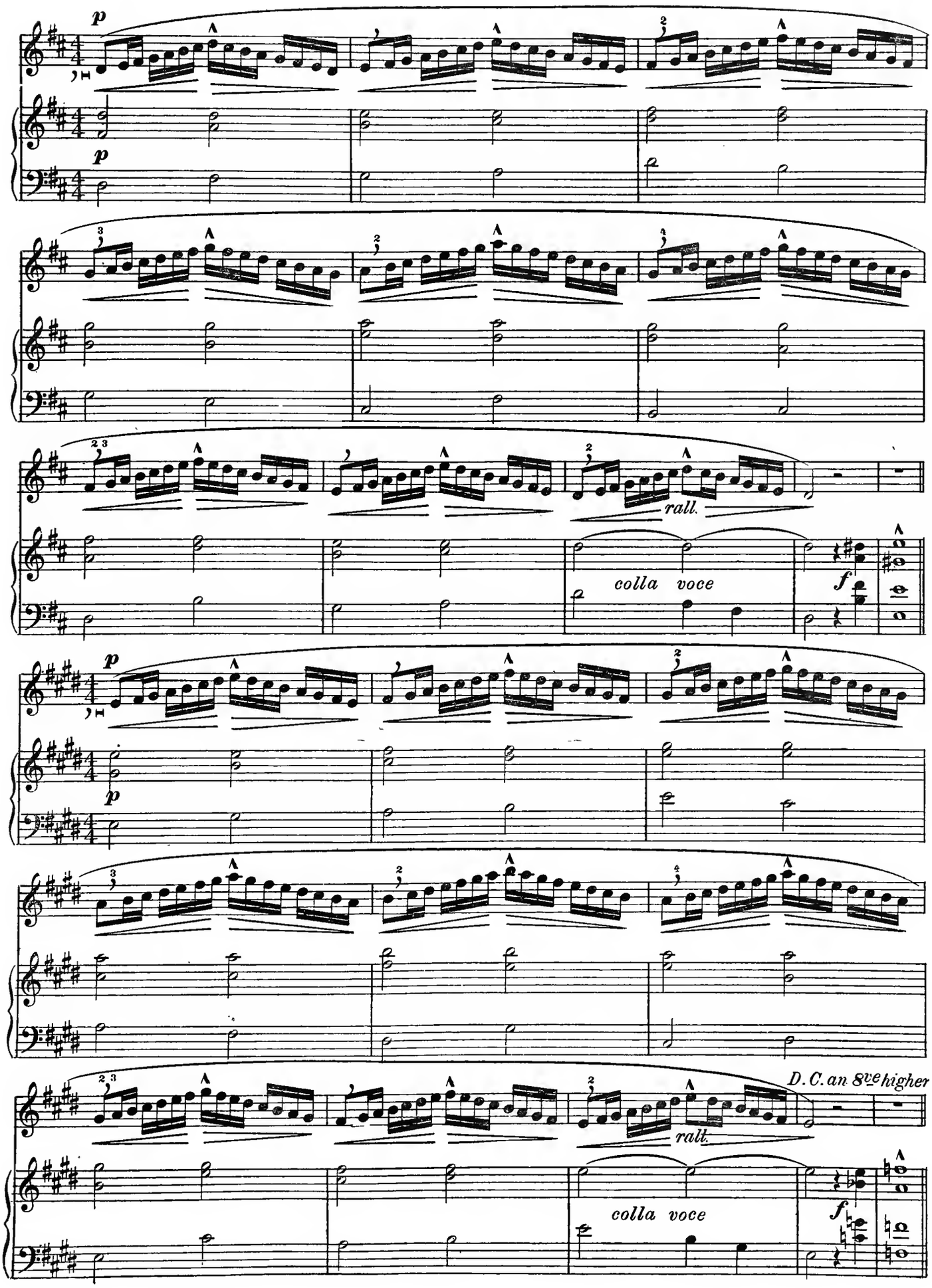


[1] *Pure* Intonation, absolute correctness in pitch and quality.

[2] See Ex. 89 (N.B.), page 69.

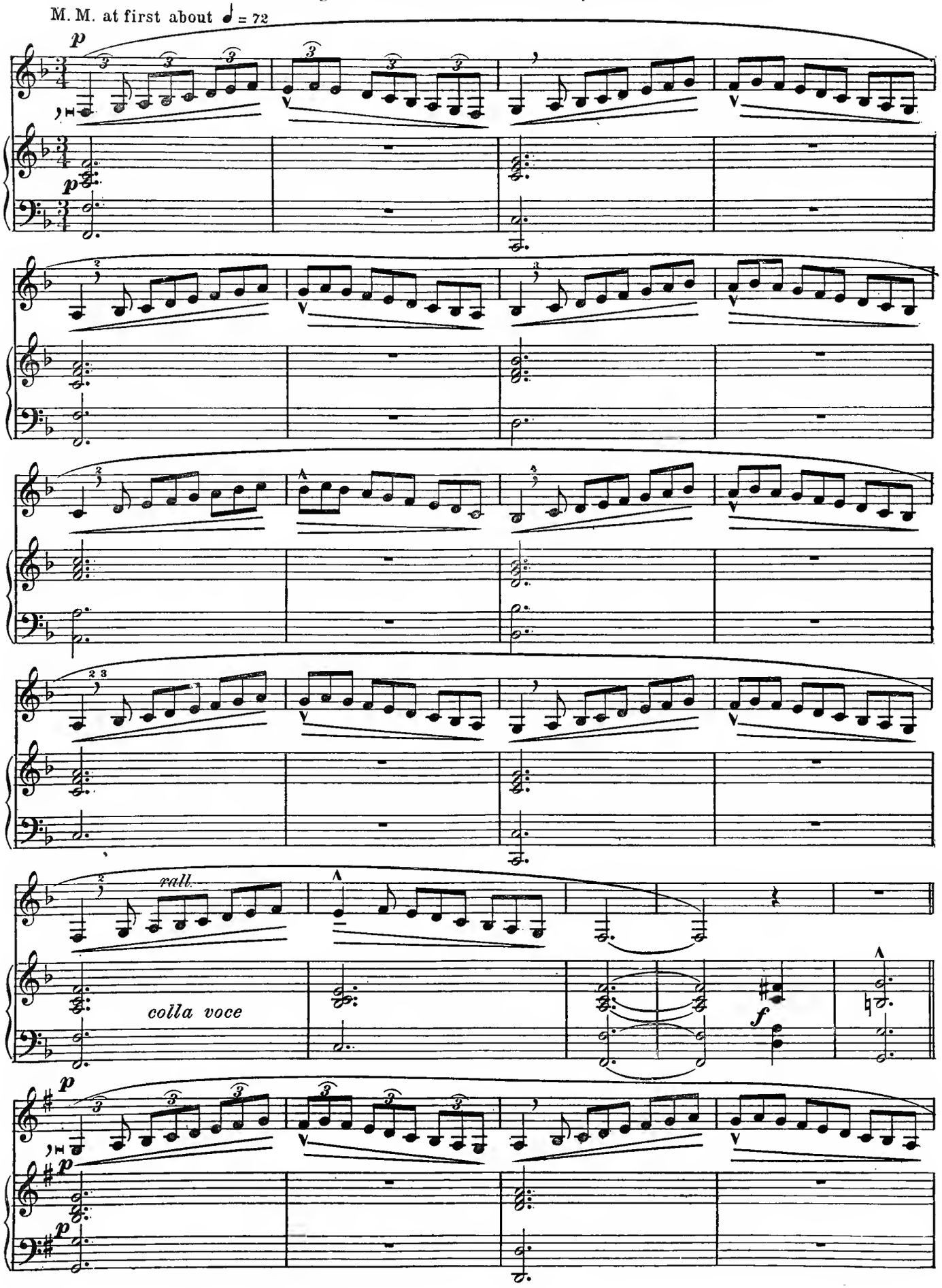

p
p
rall.
colla voce
f
p
p
rall.
colla voce
f

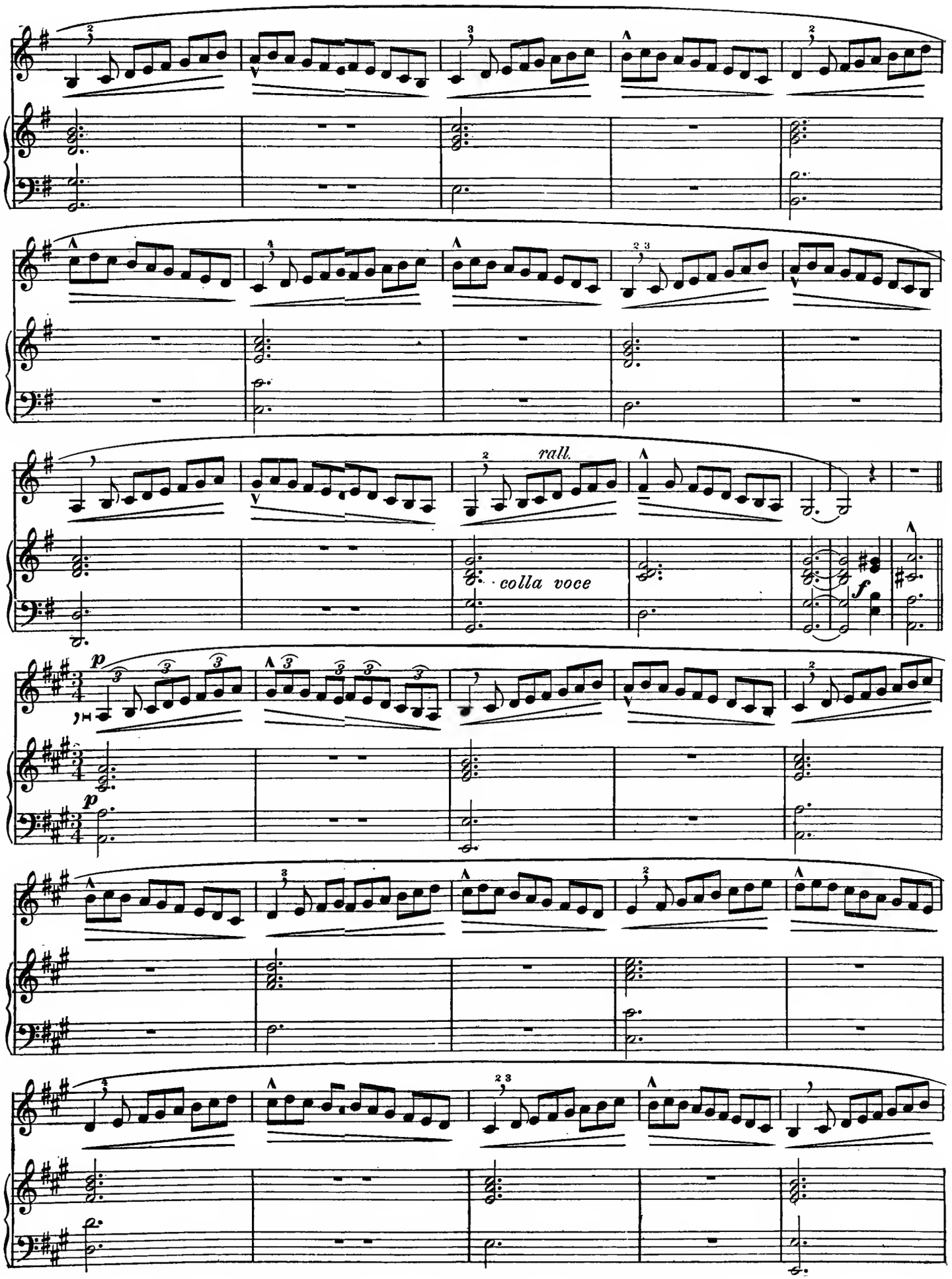

p
rall.
colla voce
f
p
rall.
colla voce
f

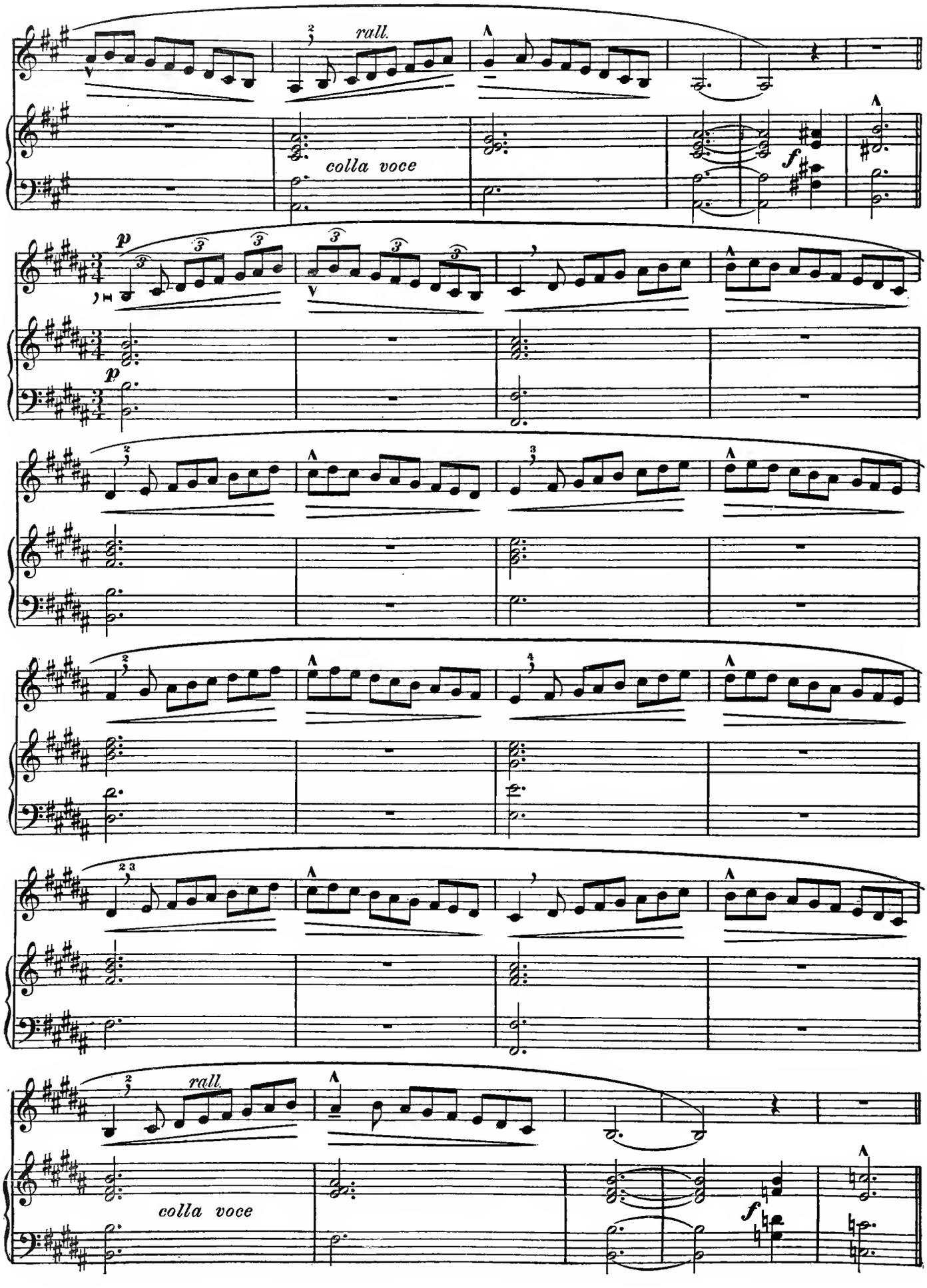

p
p
rall.
colla voce
f
p
p
D. C. an 8ve higher
rall.
colla voce
f

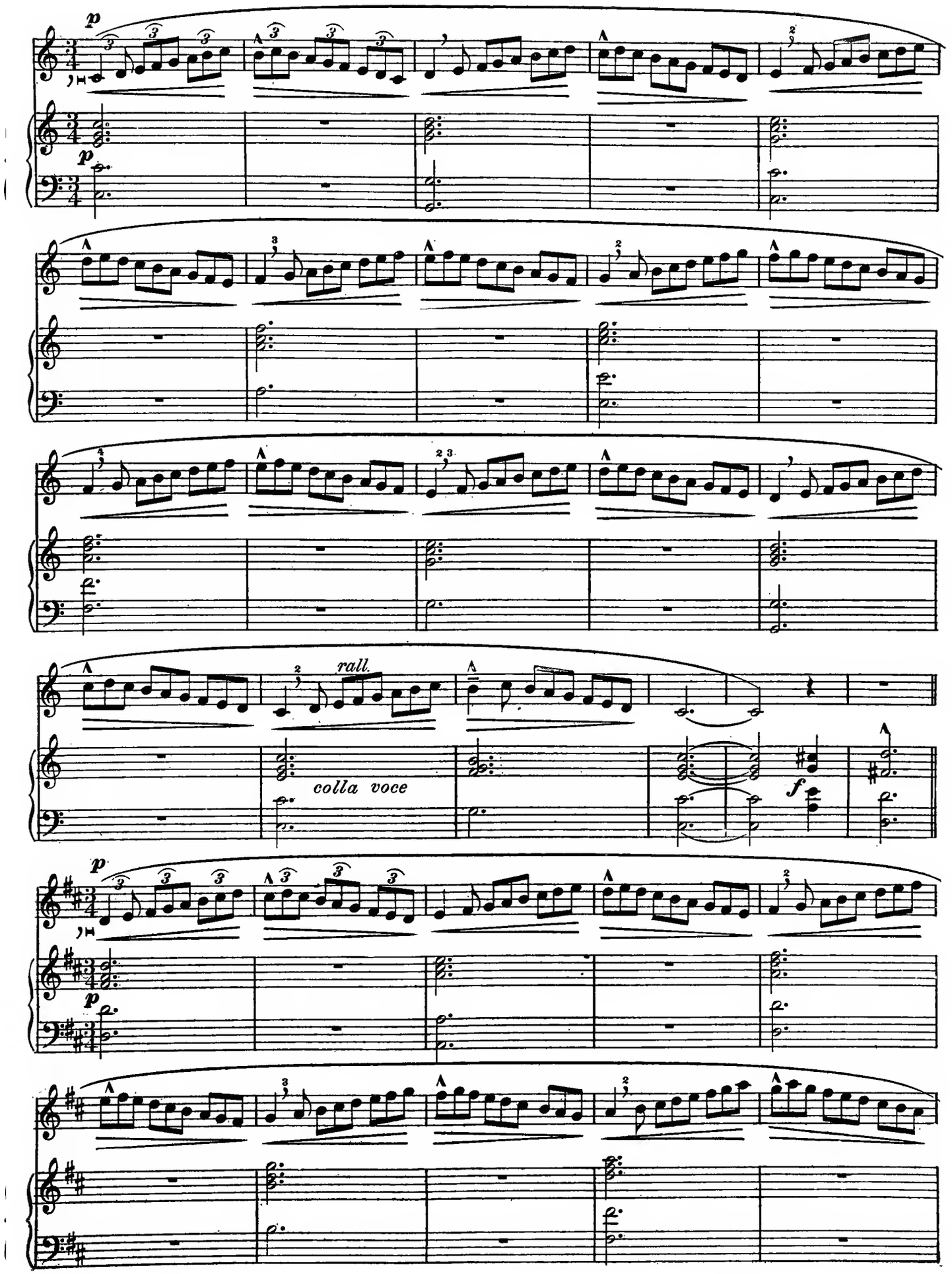
Exercise 104. Practise 1st, *legato*; 2nd, *staccato*. Carefully locate the Semitones.

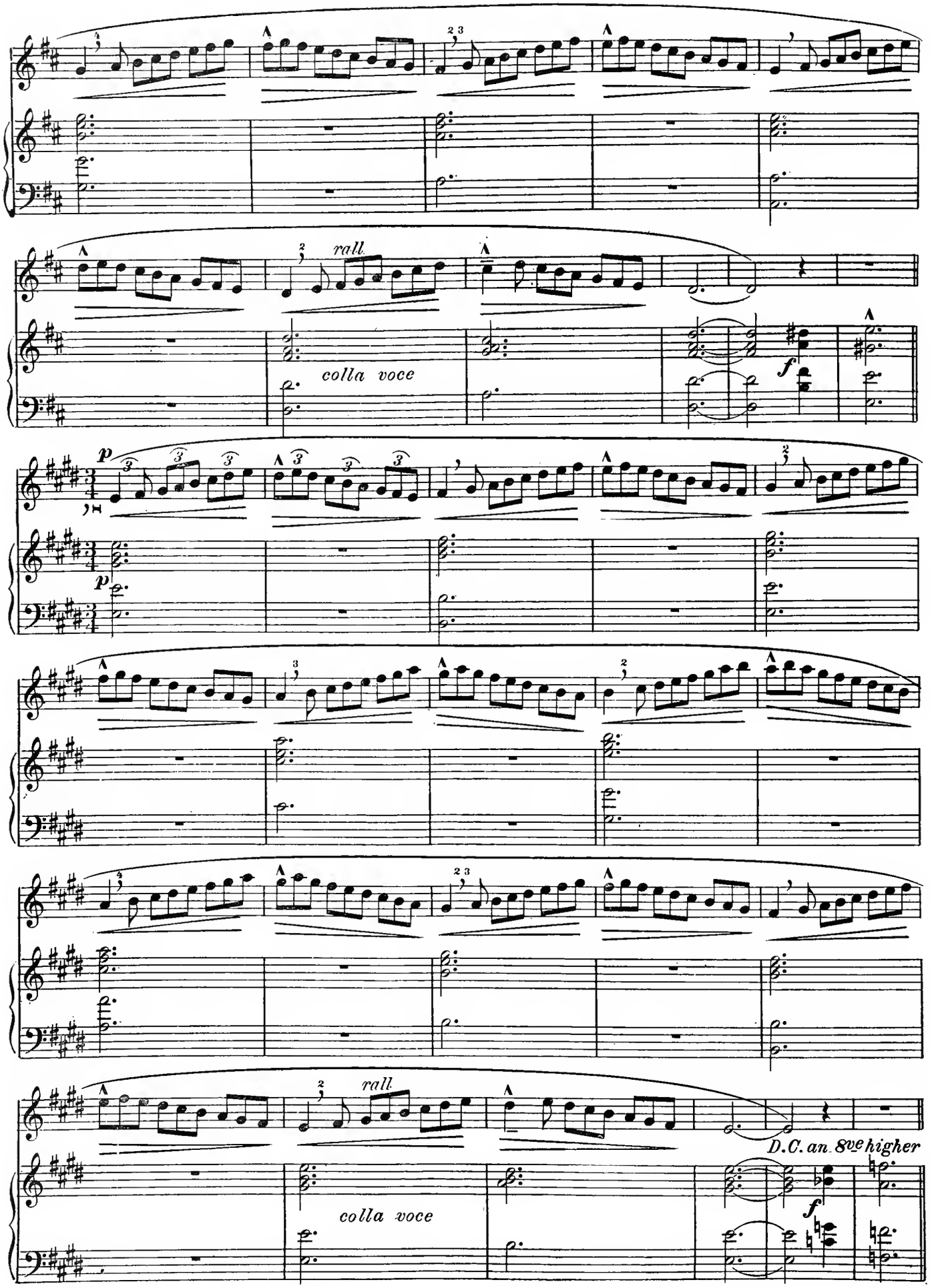
M. M. at first about ♩ = 72




rall.
colla voce
f
p
p


rall.
colla voce
f
p
p
rall.
colla voce
f


p
p
rall.
colla voce
f
p
p


rall.
colla voce
p
f
rall.
colla voce
f
D.C. an 8ve higher

The Chromatic Scale.

(See page 67.)

PREPARATORY EXERCISES.

These preparatory exercises (105*a* to *e*) should be practised as follows: At first, each note is to be played on a well-tuned instrument (pianoforte preferably) *in unison* with the voice. Later, only the quarter-notes beginning each measure are to be played. Later still, play only the extreme notes (highest and lowest) ; until finally the student is able to sing with perfect accuracy a chromatic scale, up and down, *without* accompaniment.

There is often a tendency to *expand* the semitones, causing the intonation to sharp in ascending, and to flat in descending.

Commence in each series at a pitch suitable to the compass of the individual voice. For men's voices the exercises must be transposed one octave lower.

EXERCISE 105 (*a*).

M.M. ♩ = 60

Dal segno 𝄋 *and sing an Octave higher than written.*

N.B. *Dal segno* 𝄋 means "from the sign 𝄋" (see fourth staff).

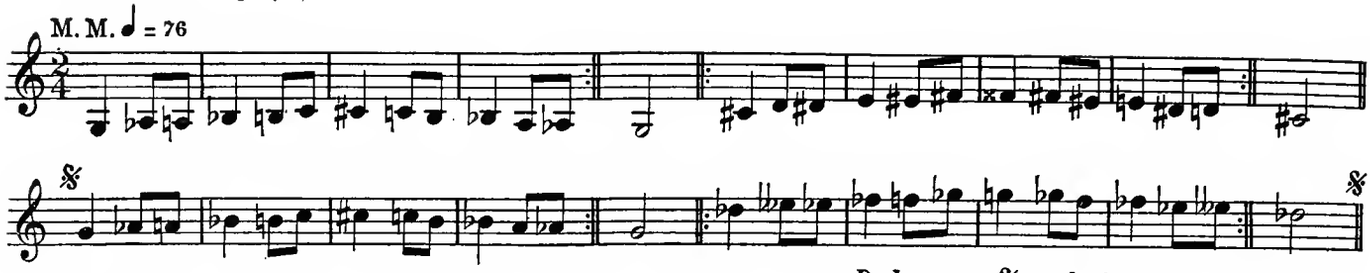
EXERCISE 105 (*b*).

M.M. ♩ = 60

Dal segno 𝄋 *and sing an Octave higher*

Exercise 105 (*c*).

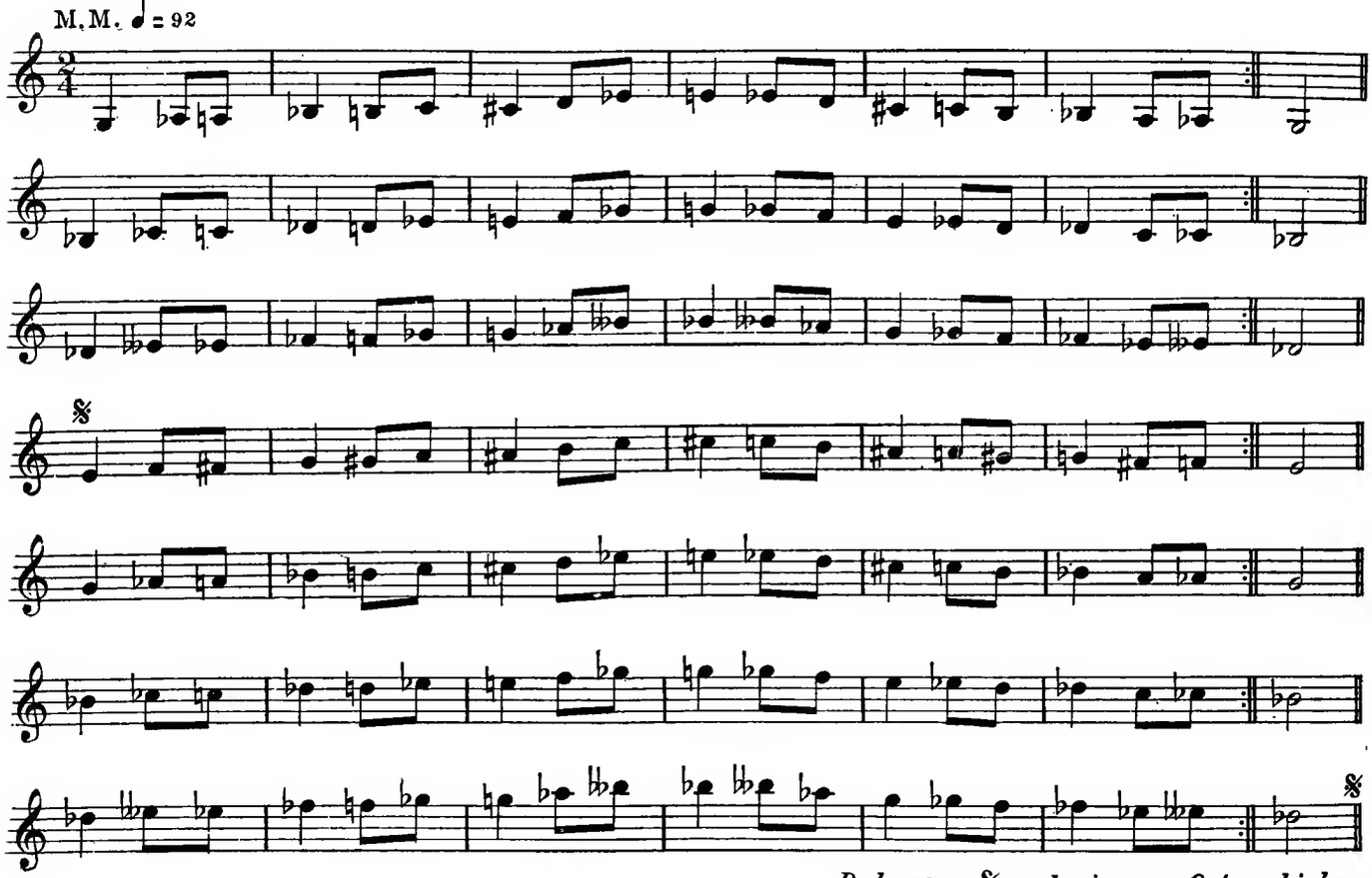
M.M. ♩ = 76



Dal segno 𝄋 *and sing an Octave higher*

Exercise 105 (*d*).

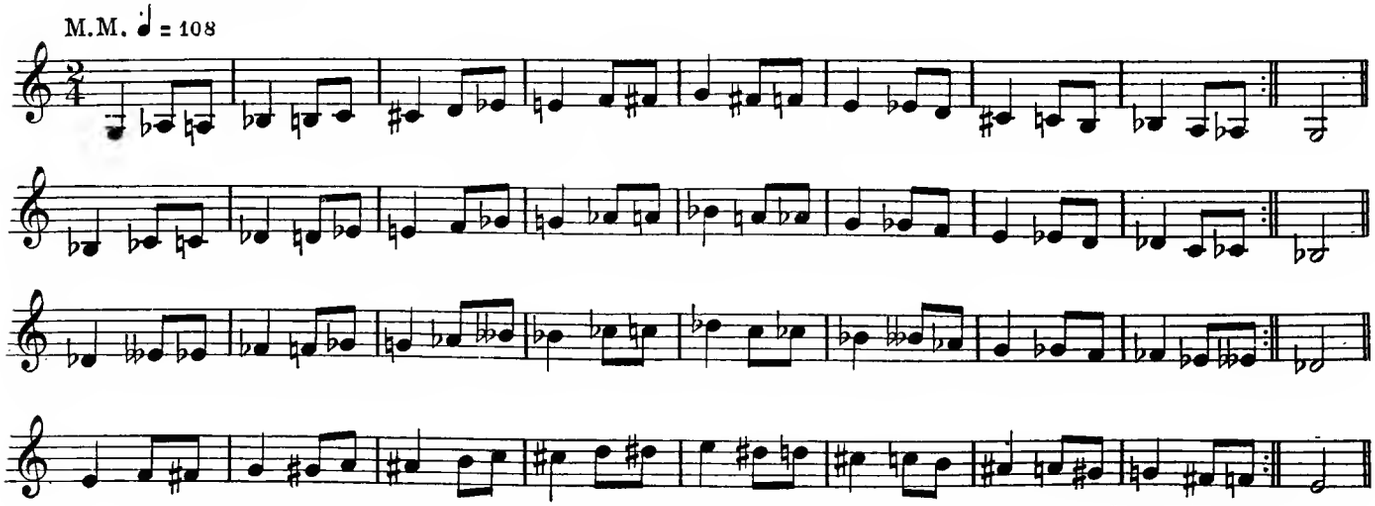
M.M. ♩ = 92



Dal segno 𝄋 *and sing an Octave higher*

Exercise 105 (*e*).

M.M. ♩ = 108



D.C. an 8ve higher

Chromatic Scale.

(Melodic Form.[1])

EXERCISE 106.

Practise: 1st, *marcato;* 2nd, *legato;* 3rd, *staccato.*

M.M. about ♩ = 96

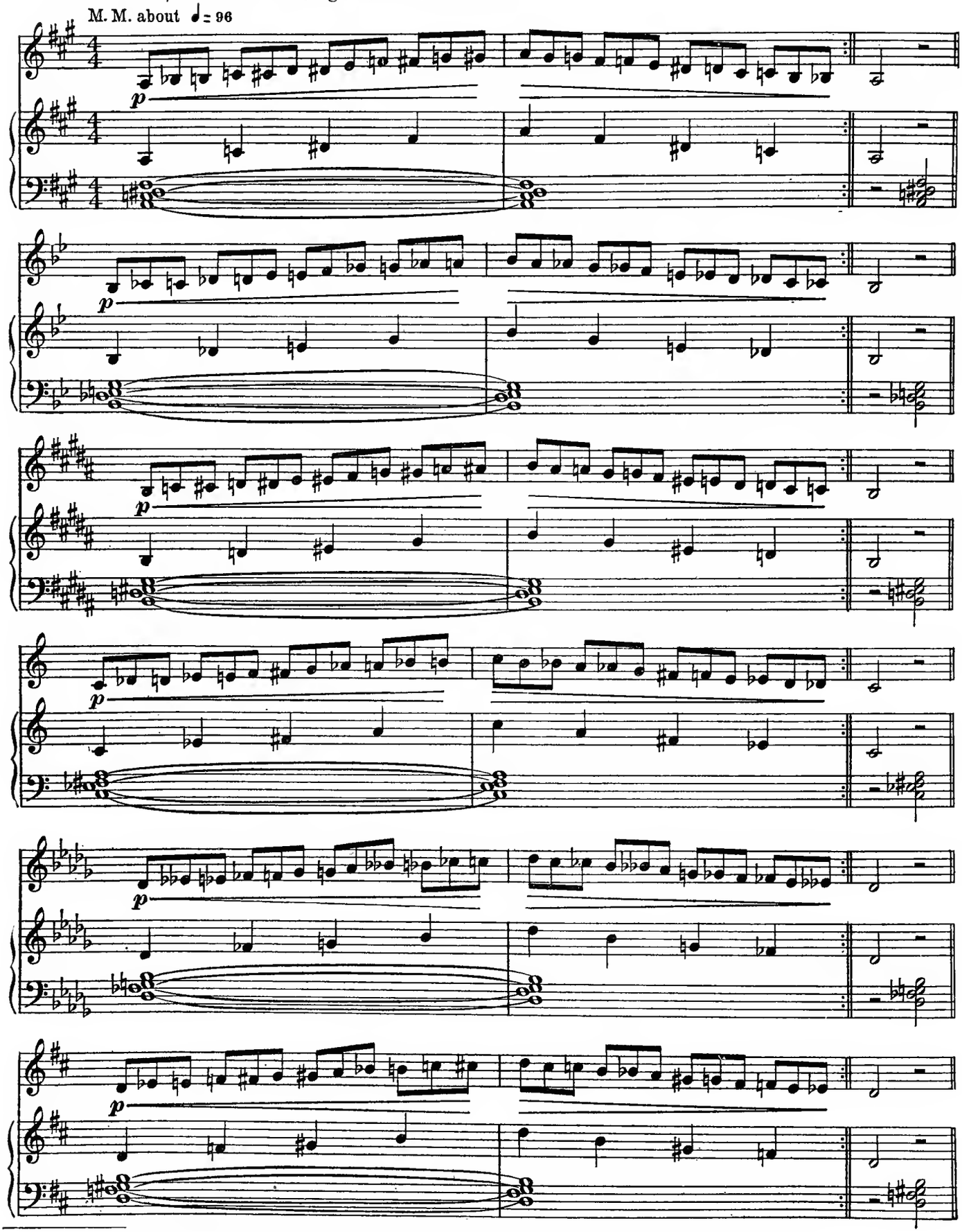
D.S. an 8ve higher

[1] The signs ♯, ×, or ♮ for temporarily *raising* the pitch of a line or space are used before *all chromatic notes* of an ascending scale, and the signs ♭, ♭♭, or ♮ for temporarily *lowering* the pitch are used before *all chromatic notes* of a descending scale. This form of the chromatic scale in its notation reduces the employment of accidentals to a minimum, as a matter of convenience to the reader (see pp. 67–68).

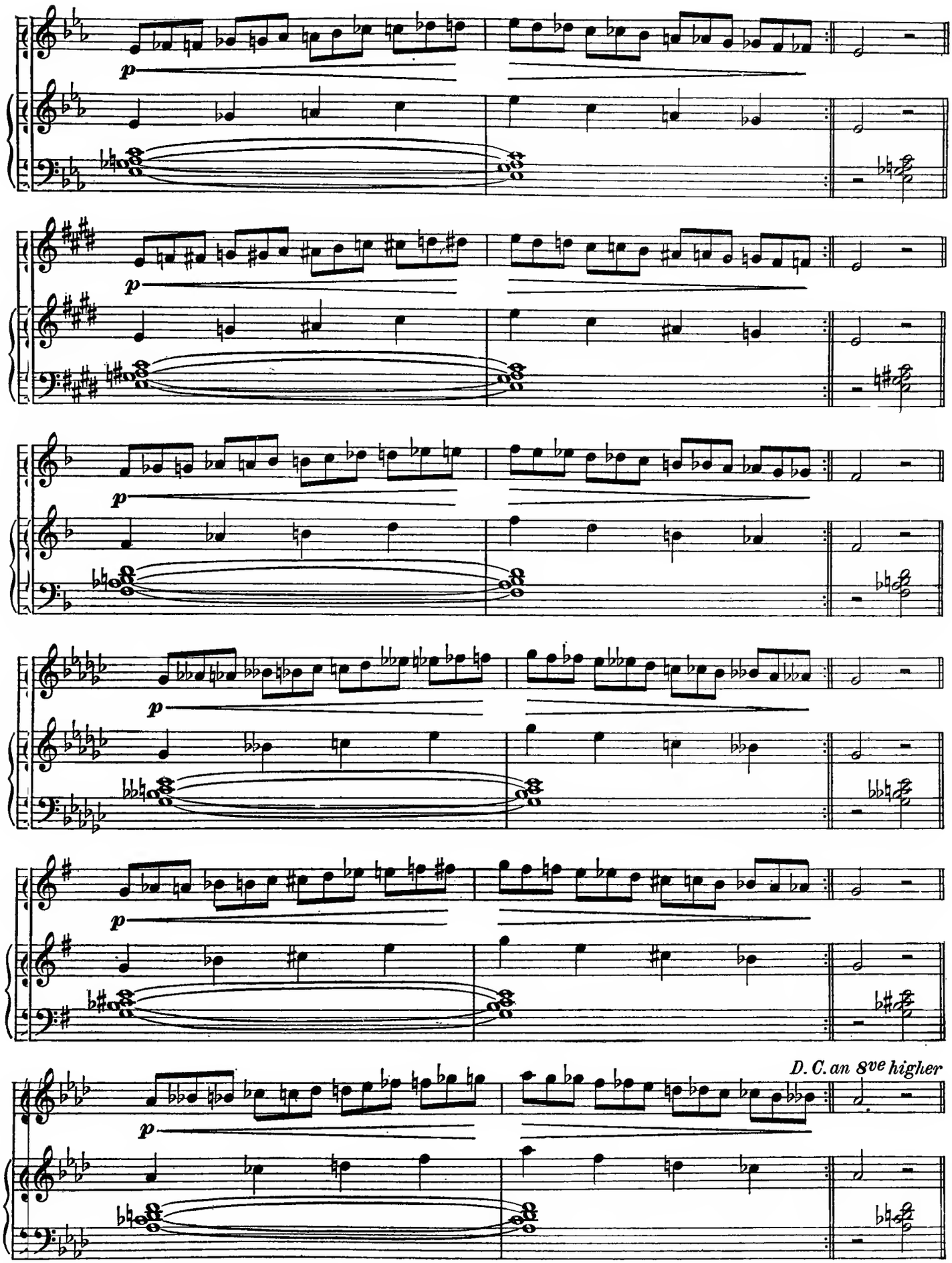
Chromatic Scale. (Triplets.) Harmonic Form.[1]

EXERCISE 107. Practise 1st, *legato*; 2nd, *staccato*.

M. M. about ♩ = 96



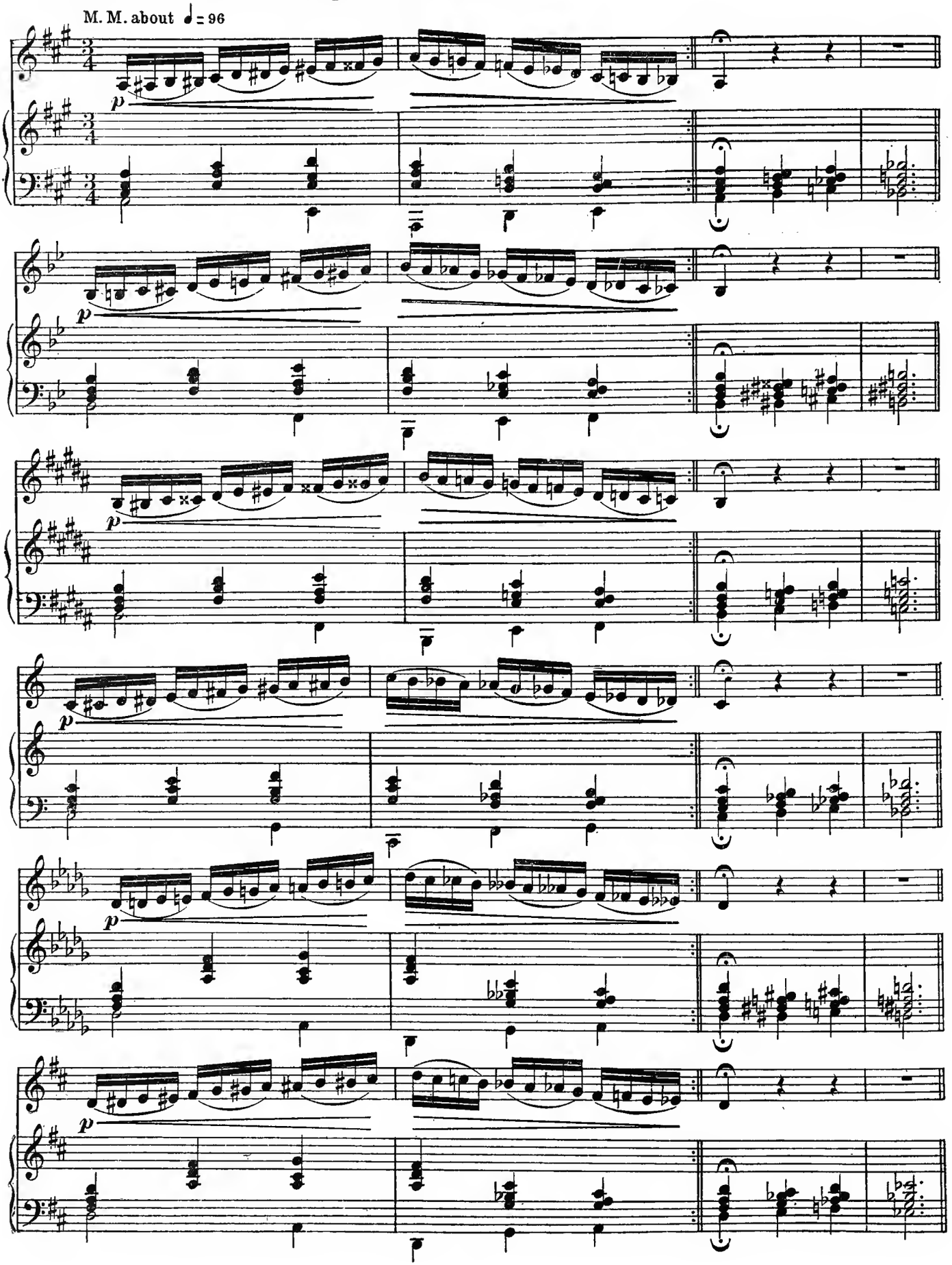
[1] No degree of the staff has more than two notes upon it; and neither tonic nor dominant is chromatically altered (see page 67).

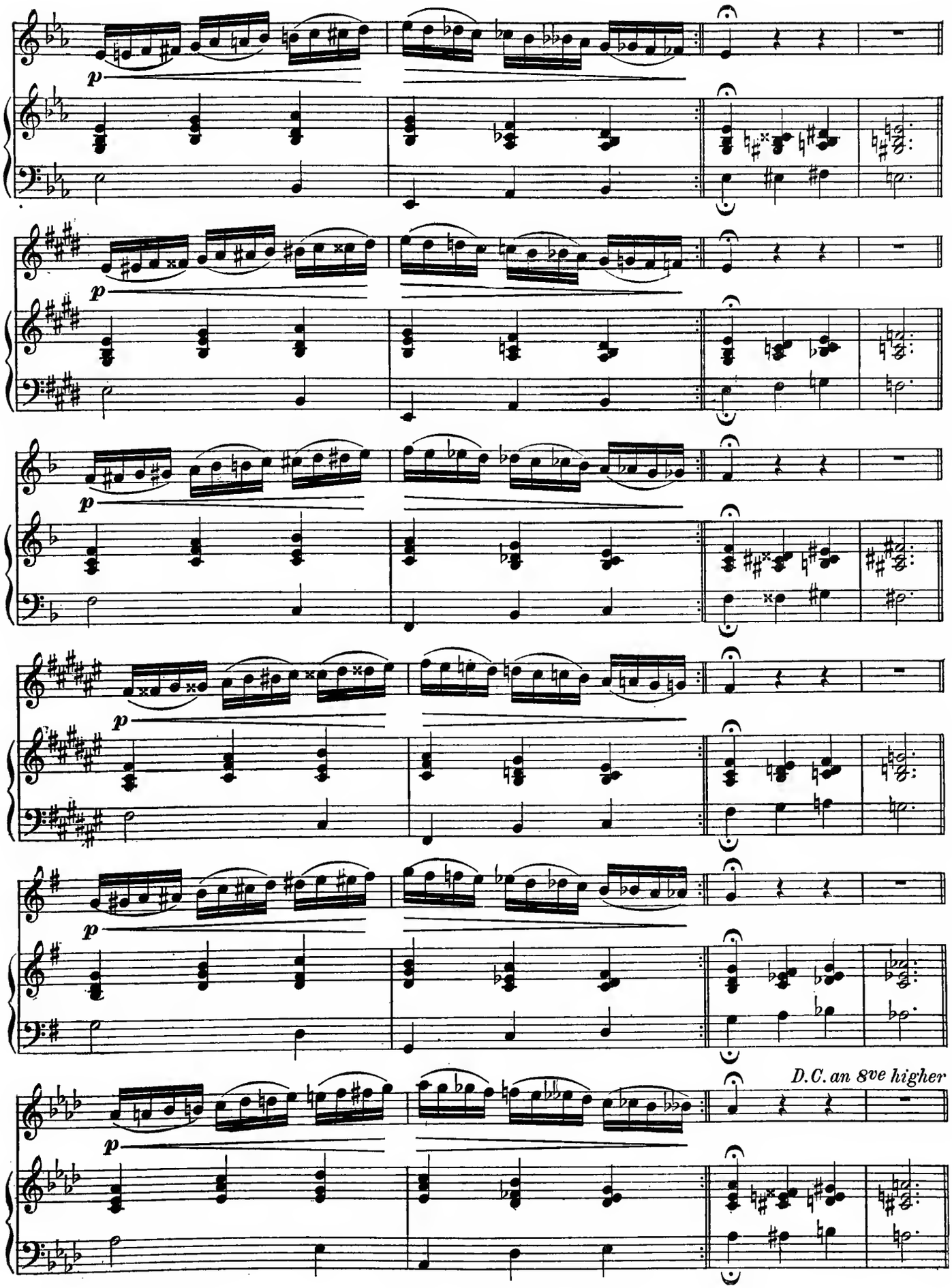

p
p
p
p
p
p
D. C. an 8ve higher

Chromatic Scale. (Quadruplets.) Melodic Form.[1]

EXERCISE 108. Practise: 1st, *legato;* 2nd, *staccato.*

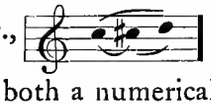
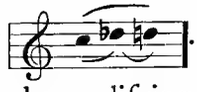
M. M. about ♩ = 96



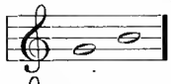
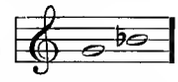

p
p
p
p
p
p
D.C. an 8ve higher

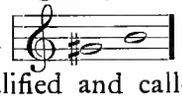
INTERVALS.

PART I.

The difference in pitch between two tones is called the INTERVAL between them. The smallest interval used in music is called a *semitone* (half-tone). A whole tone includes two semitones, one *diatonic*, the other *chromatic*,[1] e.g.,  or  . See Footnote, page 66.

Intervals have both a numerical and a qualifying denomination; the former depends upon the number of degrees of the staff it includes, and the latter upon the number of semitones contained in the interval. Intervals are **always reckoned upward,** unless the contrary is expressly stated.

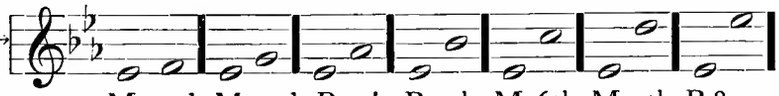
 (G up to B) is called a *third* because it includes *three* degrees of the staff; 

and  also are *thirds*, but as each of these latter contains one semitone *less*, than G – B, they are qualified and called *minor* thirds (= 3 semitones), the *larger* one (= 4 semitones) being called a *major*[2] third.

Taking the standard scale (i.e., the diatonic major scale) as a basis for classification, the intervals formed between the first degree (tonic or keynote) of the scale and all the others in succession, will be a major second, a major third, a perfect fourth, a perfect fifth, a major sixth, a major seventh and a perfect octave, as exhibited in the following example, in the key of E flat:

SCALE-DEGREES.→ I – II I – III I–IV I–V I–VI I–VII I–VIII

INTERVALS in E flat major. →



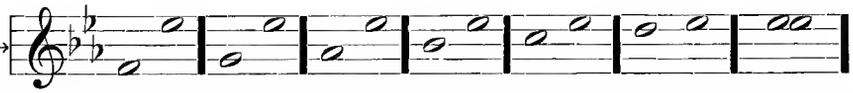
NAME OF INTERVAL.→ M 2nd M 3rd P 4th P 5th M 6th M 7th P 8ve. (M = Major, P = Perfect.)

NUMBER OF SEMITONES.→ 2 4 5 7 9 11 12

On "INVERSION"[3] these intervals become respectively a minor seventh, a minor sixth, a perfect fifth, a perfect fourth, a minor third, a minor second and a perfect unison; for example:

SCALE-DEGREES.→ II–VIII. III–VIII. IV–VIII. V–VIII. VI–VIII. VII–VIII. VIII–VIII.

INTERVALS in E flat major INVERTED. →



NAME OF INTERVAL.→ m 7th m 6th P 5th P 4th m 3rd m 2nd P prime. (m = minor, P = Perf.)

NUMBER OF SEMITONES.→ 10 8 7 5 3 1 0

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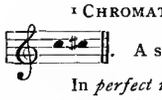
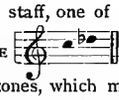
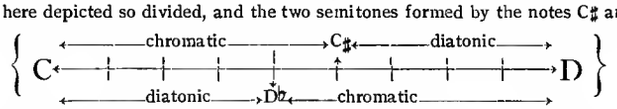
[1] CHROMATIC SEMITONE. So called when the two notes of the semitone are on the same degree of the staff, one of them being altered by an accidental  . A semitone, whose two notes are on different degrees of the staff, is called a DIATONIC SEMITONE  .

In *perfect intonation* there is, relatively, a slight difference in the width of *chromatic* and *diatonic* semitones, which may be simply illustrated by an imaginary division of a whole tone (interval) into nine equal parts (called *Commas*), and locating in that division the notes forming the two semitones; it will at once be seen that a *chromatic* semitone (= 5 commas) is wider than a *diatonic* semitone (= 4 commas) by one comma (= one ninth of a whole tone).

For example, the whole tone C – D is here depicted so divided, and the two semitones formed by the notes C♯ and D♭ properly located.



In instruments of *fixed intonation* having twelve semitones of *equal* width within the octave (as the piano, or organ), the *tuning* is so *tempered* and *equalized*, that one and the same sound answers for the sharp of the tone below it, as well as for the flat of the tone above it (C♯ = D♭, D♯ = E♭, E♯ = F♭, F♯ = E♯, and so on). This slight departure from perfect intonation simplifies the construction, and, as a consequence, the playing, of "keyed" instruments immeasurably. For perfect intonation, in every key, a system of 53 degrees within the compass of an octave would be required!

In singing with piano or organ accompaniment, the voice of the singer (governed by the ear) intuitively adjusts itself to this system of EQUAL TEMPERAMENT, which is always near enough to perfect intonation to satisfy the most delicate ear. At the same time, it must be remarked, that of all the beautiful music ever performed, there is a special charm in that of an *un*accompanied quartet of voices, by good executants, who instinctively and skillfully adopt perfect intonation in their singing.

For a fuller explanation of this subject, the student should look up "Temperament" in a good Dictionary of Musical Terms; or in a treatise on Musical Acoustics.

[2] MAJOR, "larger," opposed to MINOR, "smaller." All *minor* intervals are one semitone smaller than otherwise corresponding major intervals.

[3] INVERSION (turning upside down, reversing position), raising the lower (or lowering the higher) of the notes forming an interval to its octave.

It follows, that all seconds, thirds and fourths on inversion become, respectively, sevenths, sixths and fifths; and *vice versa*, sevenths, sixths and fifths on inversion become, respectively, seconds, thirds and fourths; that the octave and the unison on inversion become a unison and an octave. Also it will be observed that, except in the case of the *perfect* intervals, inversion reverses the "quality," major intervals becoming minor, and minor intervals becoming major. Perfect intervals on inversion remain perfect.[1]

The *possible* intervals between *any* two notes of a diatonic major key are as follows:

[N.B. The student should prove each interval on the adjoining "plan" of the major scale (showing three octaves). The small figure, by its position **above** or **below** the degree-number (Roman numeral), indicates a degree in the **upper** or **lower** octave respectively.]

Five major seconds, each containing two semitones, between steps I - II, II - III, IV - V, V - VI, and VI - VII. See page 114.

Two minor seconds, each containing one semitone, between steps III - IV, and VII - VIII. Page 114.

Three major thirds, each containing four semitones, between steps I - III, IV - VI, and V - VII. Page 115.

Four minor thirds, each containing three semitones, between steps II - IV, III - V, VI - VIII, and VII - II^{1}. Page 115.

Six perfect fourths, each containing five semitones, between steps I - IV, II - V, III - VI, V - VIII, VI - II^{1}, and VII - III^{1}. Page 116.

One augmented fourth (also termed the "*tritone*[2]" fourth) containing six semitones, between steps IV - VII. Page 116.

Six perfect fifths, each containing seven semitones, between steps I - V, II - VI, III - VII, IV - VIII, V - II^{1}, and VI - III^{1}. Page 117.

One diminished fifth (the inversion of the tritone[2] fourth) containing six semitones, between steps VII - IV^{1}. Page 117.

Four major sixths, each containing nine semitones, between steps I - VI, II - VII, IV - II^{1}, and V - III^{1}. Page 118.

Three minor sixths, each containing eight semitones, between steps III - VIII, VI - IV^{1}, and VII - V^{1}. Page 118.

Two major sevenths, each containing eleven semitones, between steps I - VII, and IV - III^{1}. Page 119.

Five minor sevenths, each containing ten semitones, between steps II - VIII, III - II^{1}, V - IV^{1}, VI - V^{1}, and VII - VI^{1}. Page 119.

Seven perfect octaves, each containing twelve semitones, between steps I - I^{1}, II - II^{1}, III - III^{1}, and so on. Page 120.

N.B. An augmented fourth is one semitone larger than a perfect fourth; this interval is sometimes called a pluperfect fourth.

A diminished fifth is one semitone smaller than a perfect fifth, and is sometimes called an imperfect fifth.

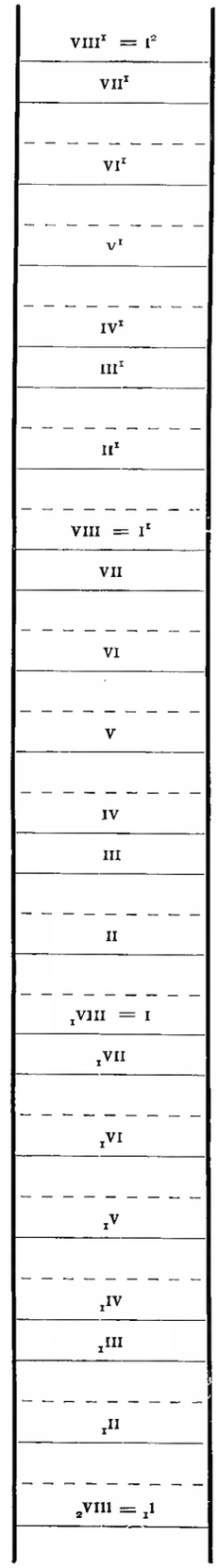
Intervals formed by two notes of any one *diatonic* scale are called diatonic intervals.

Intervals are further classified as either CONSONANT or DISSONANT. Consonant intervals leave a **satisfied** effect upon the ear; dissonant intervals leave an **unsatisfied** effect, and require to be followed by a consonant interval. This consonance which follows the dissonance is termed the RESOLUTION of the dissonance.

The only consonant intervals are the perfect fourths, fifths and octaves, and the major and minor thirds and sixths; all other intervals are dissonant.

Chromatically raising or lowering one of the notes of a *diatonic* interval, alters the *quality* of the interval.

Intervals which are a chromatic semitone larger than either major or perfect, are called *augmented*; and intervals which are a chromatic semitone smaller than either minor or perfect, are called *diminished*.



[1] This is one reason why the term "perfect" is applied to the normal fourth and fifth.

[2] TRITONE = three-tone (i. e., composed of three whole tones).

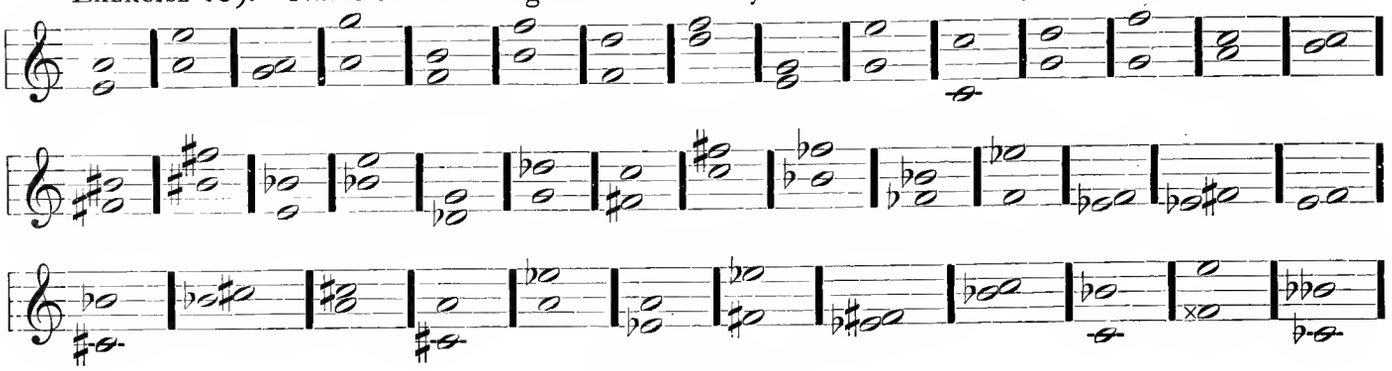
All intervals chromatically augmented or diminished are termed *chromatic intervals.*

Example.

Interval.→												
Name.→	M 2d.	m 2d.	A 2d.	m 3d.	M 3d.	P 4th.	A 4th.	D 5th.	P 5th.	A 5th.	m 6th.	M 6th.
Semitones.→	2.	1.	3.	3.	4.	5.	6.	6.	7.	8.	8.	9.

N.B. Abbreviations. M = Major, m = minor, P = Perfect, A = Augmented, D = Diminished.

Exercise 109. Name the following intervals and say in what diatonic key they may be found.[1]



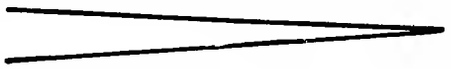
INTERVALS.

Part II.

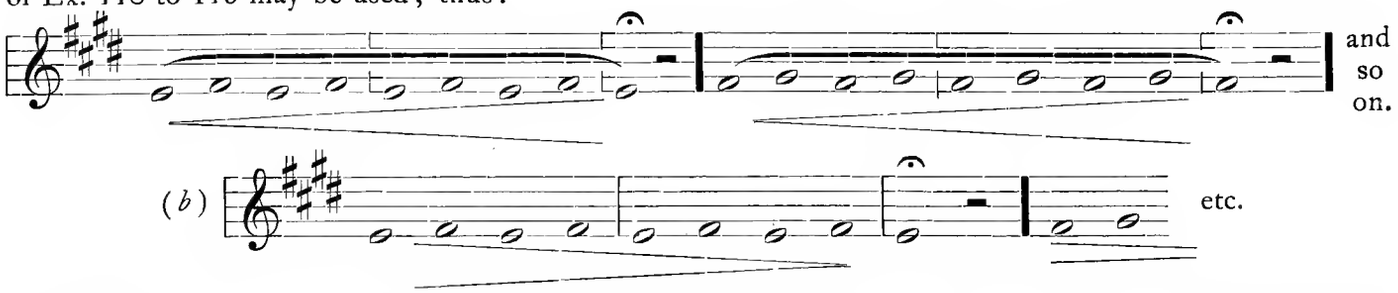
Exercises 110 to 116.

The first part of each exercise is for the practice of Intonation in the singing of intervals. It is to be sung **slowly** (about 𝅗𝅥 = 60); *legato* (i.e., without slurring or jerking; see Remark, Ex. 93); and with a steadily maintained, unvarying loudness; either (*a*) *sempre mezzo forte*, (*b*) *sempre piano*, or (*c*) *sempre forte* (see Remarks, Ex. 86). Each group of four notes is to be repeated as many times as *one breath* will comfortably allow, always finishing with the note marked 𝄐.

These exercises grow more difficult as the interval becomes wider; therefore thoroughly master each one before proceeding to the next following. The intonation throughout must be perfect, the voice progressing to and from each note forming the interval with **certainty** and **unhesitatingly**. Of course, it is not expected that the "variations" to each interval are to be mastered before proceeding to the next wider interval. The variations alone will provide material for practice long after the intervals alone have been mastered.

Variations[2] 1, 2, and 3 (for "flexibility" and "agility"; see page 77) are to be sung *legato*, with the dynamic effects marked. No *sudden* change of force should occur as the voice moves from note to note; the and the  must be *constant* and *even*, exactly in accordance with the sign (see Remarks, Ex. 87).

Should preparatory work be needed for the *crescendo* and the *diminuendo* on "moving notes," the first part of Ex. 110 to 116 may be used; thus:

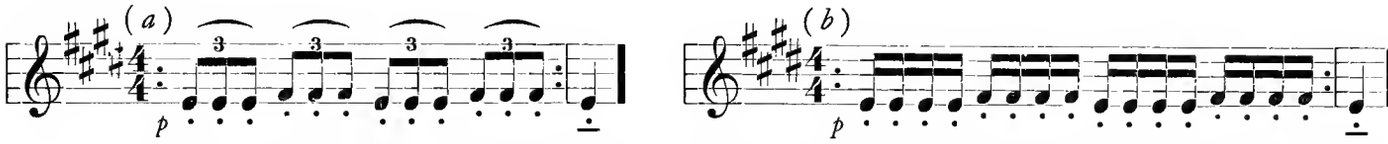


[1] For example. The M 2d C - D of the example above, may be found in the Key of C major or minor I - II; G major or minor, IV - V; F major V - VI; B flat major II - III; E flat major VI - VII; and A minor III - IV. The A 2d C - D♯, third measure of example above, is to be found only in the Key of E minor VI - VII. Of the three forms of the minor scale, the harmonic form alone should be used for this locating of intervals.

[2] Memorize each variation **thoroughly**, before attempting to sing it through the key.

In Variation 4, the notes are separated; repeat each group of four notes as in the first part of the exercise. A short stroke under or over a note is the special sign for *tenuto* (Ital., "held"), abbreviated *ten.*; the note is to be carefully and firmly held its full time-value.[1] The "attack" and "release" will require particular attention. Of course, breath must not be taken, or allowed to escape, between the notes.

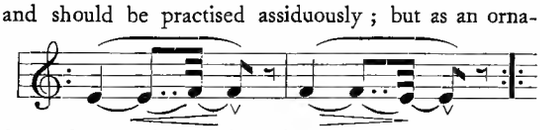
Variation 5 is to be performed **softly, neatly** and **delicately,** and may be varied by singing the notes of the interval in threes and fours; thus:



In Variation 6, each note is to be sung in an emphatic or marked manner (*marcato* = marked). There must be no cessation of tone between the notes. Keep the chest firmly pressed out, produce the *marcato* by action at the diaphragm.

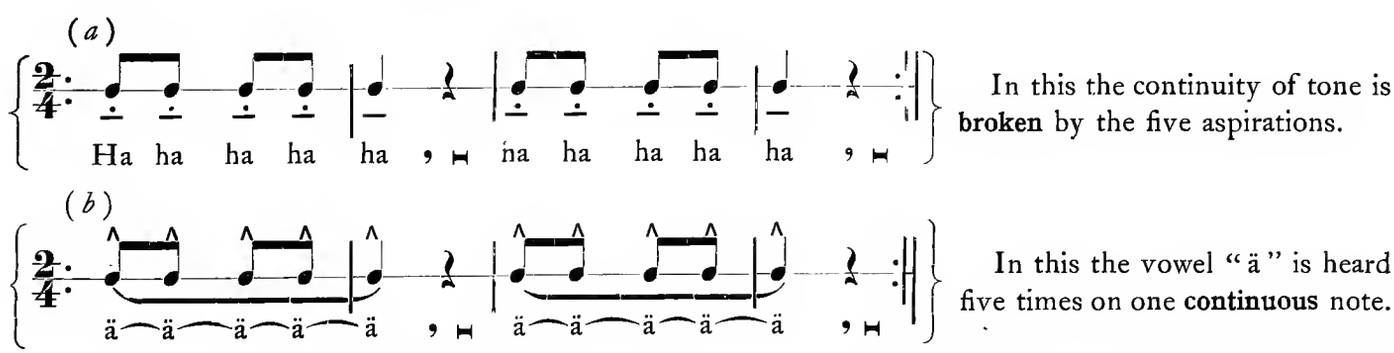
Variation 7 is for the practice of the *Portamento di voce* (carrying the voice); that is, in passing from one note to the other of the interval the voice **perceptibly glides** and anticipates the second note. In *legato* the glide is present but *not* perceptible, the movement being executed rapidly (see Remarks to Ex. 93).

In *portamento* the voice is heard to pass very softly through every possible gradation of pitch between the notes forming the interval; the movement, however, is constant, the voice never lingering at any one point. The time for its accomplishment must be taken from the end of a note, never from the beginning of the note to which the voice is being "carried." It may be sung *slowly* or *rapidly*, *crescendo* or *diminuendo*. The mental effect of an ascending *portamento* delivered *crescendo* is **impassioned,** that of a descending *portamento* delivered *diminuendo* is **languishing**. As an exercise the *portamento* is exceedingly valuable, and should be practised assiduously; but as an ornament it should be used only rarely and with great discrimination. The exercise is to be practised slowly, anticipating the note to which the voice is being carried, thus:



In the second part of this exercise (third measure) the object of which is the equalizing and smoothing of the voice — the **whole duration** of each note should be taken up in the *portamento*. To facilitate this, the student may imagine himself vocalizing a **circle,** the diameter of which is equal to the interval being sung. This practice also considerably aids the "blending of the registers." For the correction of special and peculiar faults the teacher may deem it advisable to **commence** the practice of intervals in the manner of Variations 4 or 7.

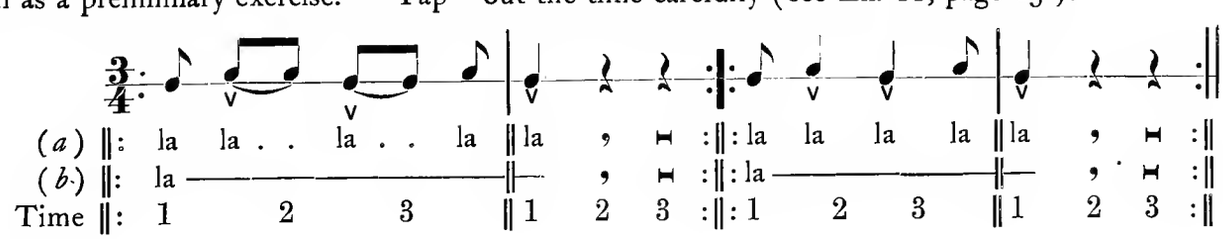
Variation 8 is for the practice of the *Raddoppiato* ("redoubled"); the *repeated note* is the result of a gentle impulse, produced by a similar *action* of the diaphragm to that required in uttering the consonant H. **There must be no cessation of tone.** Repeated notes sung **with** the aspirate produce the effect of laughter. As a preliminary exercise the student should practise repeated notes both with and without the aspirate:



In this the continuity of tone is **broken** by the five aspirations.

In this the vowel "ä" is heard five times on one **continuous** note.

In Variation 9 the syncopated notes (see page 12) must be strongly accented. The following may be helpful as a preliminary exercise. "Tap" out the time carefully (see Ex. 11, page 13).



[1] *Tenuto* often signifies, in addition to its ordinary meaning, a slight emphasis and retardation.

Intervals: Seconds

(M = Major, m = minor)

Exercise 110 (to follow Ex's. 86 & 93)

For Intonation

M.M. o = 60

M M m M M M m

(a) *mf* (b) *p* (c) *f*

Ä Ä Ä Ä Ä Ä Ä Ä

Variation 1

For Flexibility

M.M. about ♩ = 96

legato

p Ä Ä Ä and so on

Variation 2

For Flexibility and Agility

M.M. ♩ = 96, increasing the pace as facility in execution is gained

legato

p Ä and so on

Variation 3

For Flexibility, Agility, and Triplets

M.M. ♩ = 96

legato

p Ä and so on

Variation 4

For Tenuto

M.M. ♩ = 72

mf Ä Ä Ä Ä Ä and so on

Variation 5

For Staccato

M.M. ♩ = 72

p ÄÄÄÄÄÄÄÄ Ä

Variation 6

For Marcato

M.M. ♩ = 60

mf Ä

Variation 7

For Portamento di voce

M.M. ♩ = 60

p Ä Ä *p* Ä

Variation 8

For Raddoppiato

M.M. ♩ = 60

p Ä

Variation 9

For Syncopation

M.M. ♩ = 60

Ä

Key and Accompaniment for Low Voices

M M m M M M m

(a) *mf* (b) *p* (c) *f*

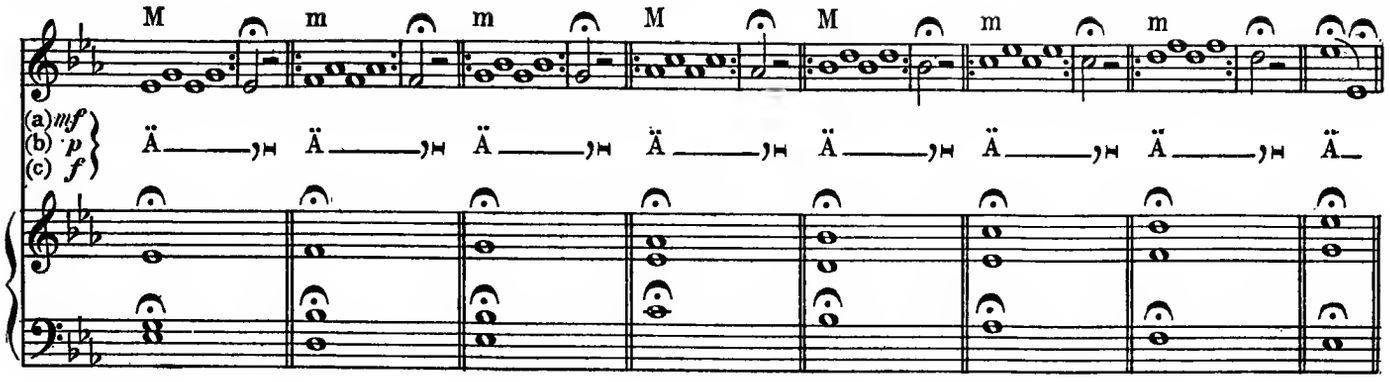
Ä Ä Ä Ä Ä Ä Ä Ä

Variations as above, but in key of C

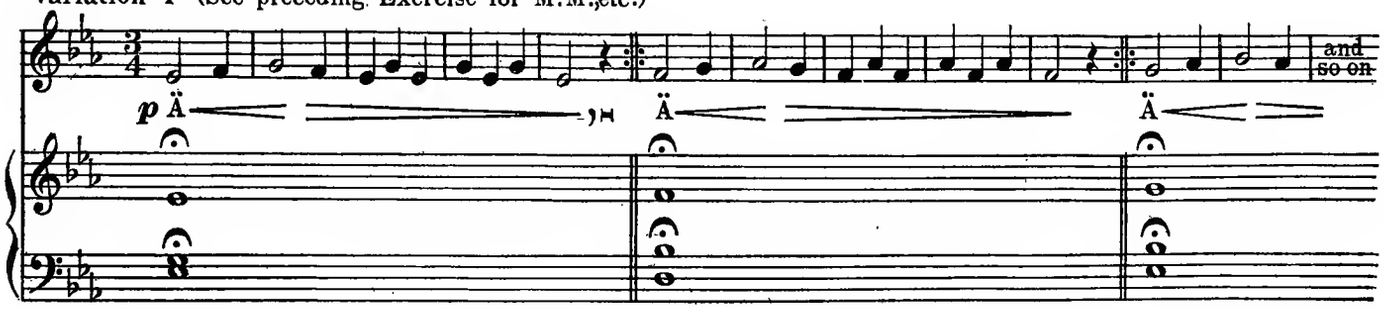
Intervals: Thirds

(M=Major, m=minor)

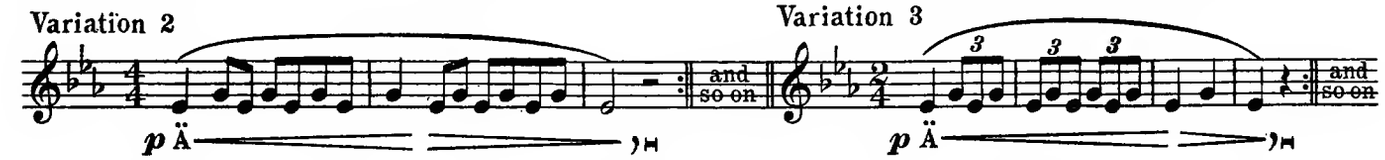
Exercise 111



Variation 1 (See preceding Exercise for M.M.,etc.)

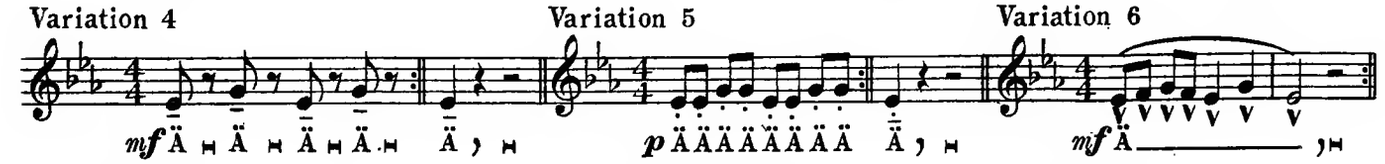


Variation 2



Variation 3

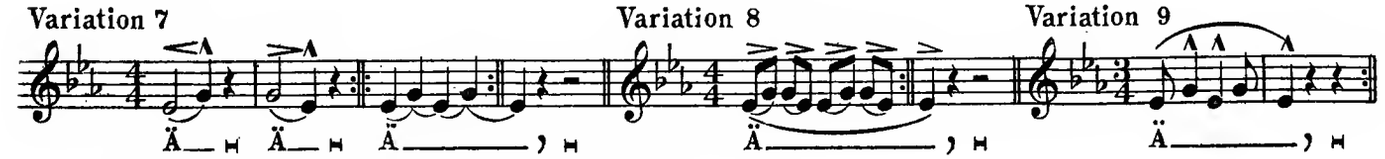
Variation 4



Variation 5

Variation 6

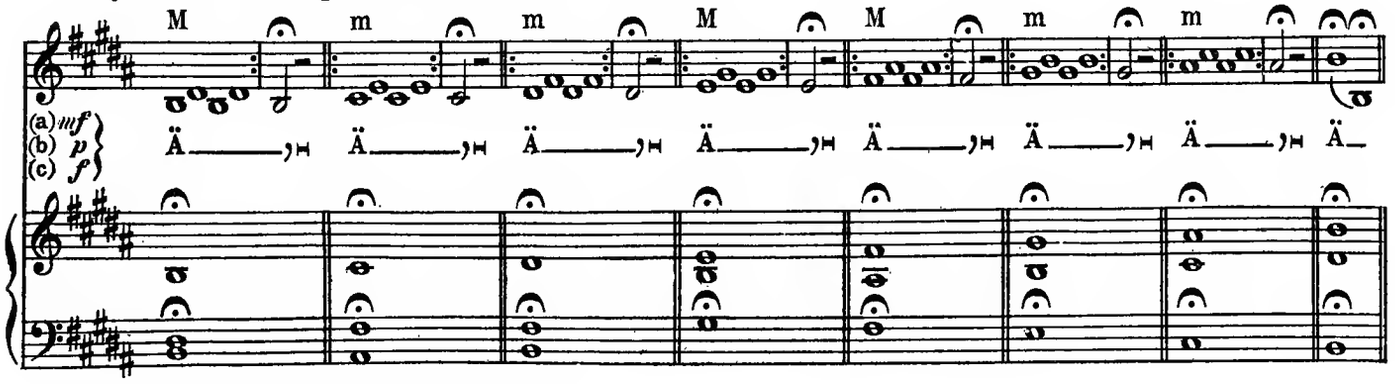
Variation 7



Variation 8

Variation 9

Key and Accompaniment for Low Voices

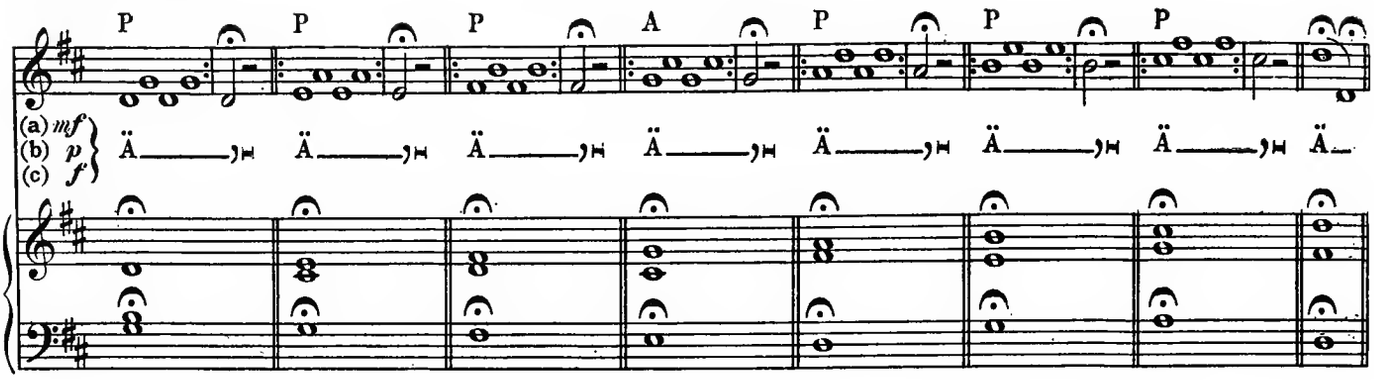


Variations as above, but in key of B

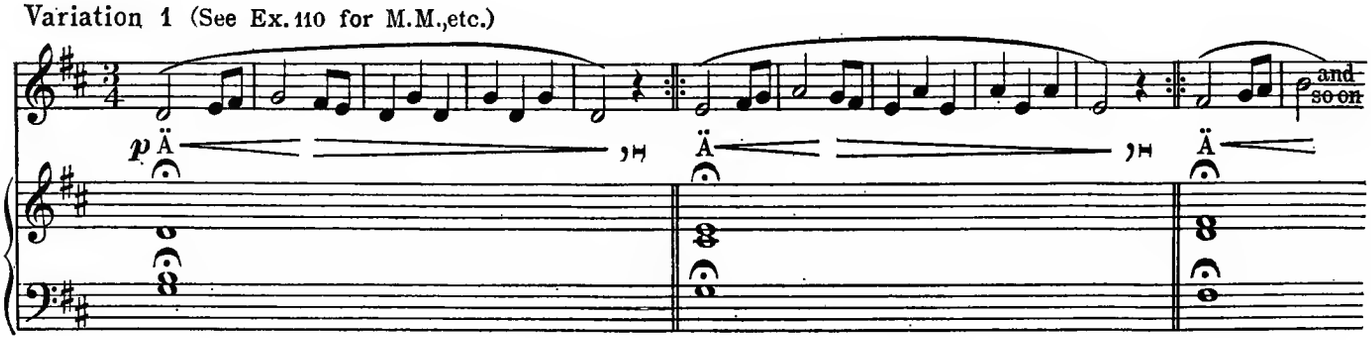
Intervals: Fourths

(P=Perfect, A=Augmented)

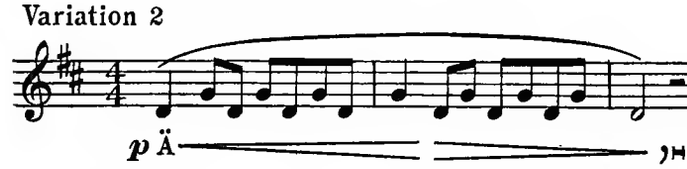
Exercise 112



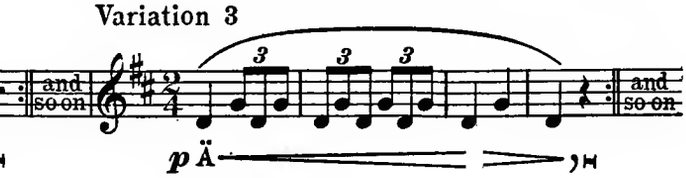
Variation 1 (See Ex. 110 for M.M.,etc.)



Variation 2



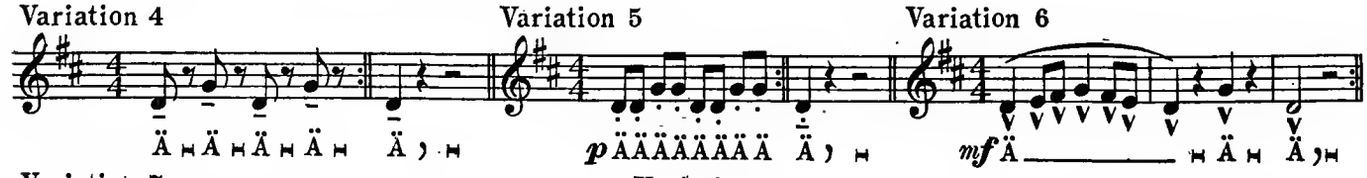
Variation 3



Variation 4

Variation 5

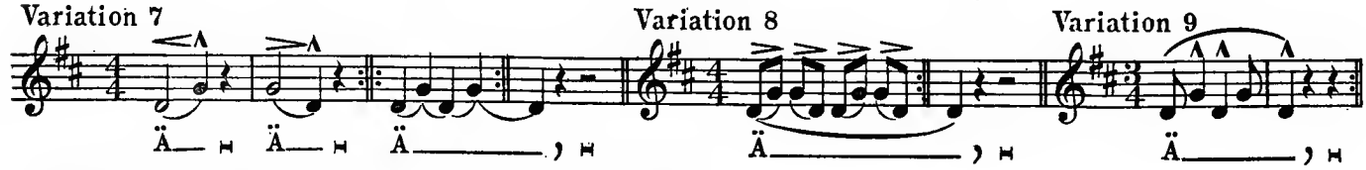
Variation 6



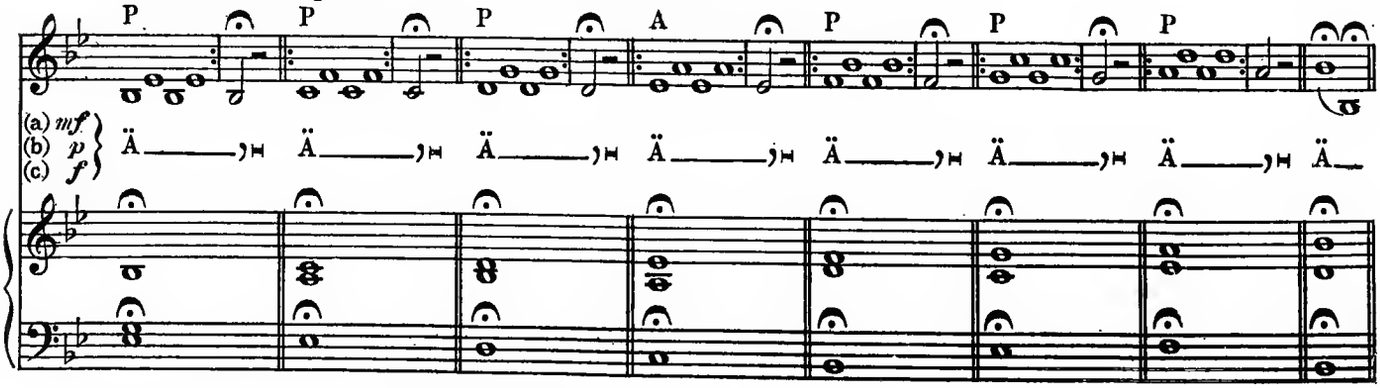
Variation 7

Variation 8

Variation 9



Key and Accompaniment for Low Voices

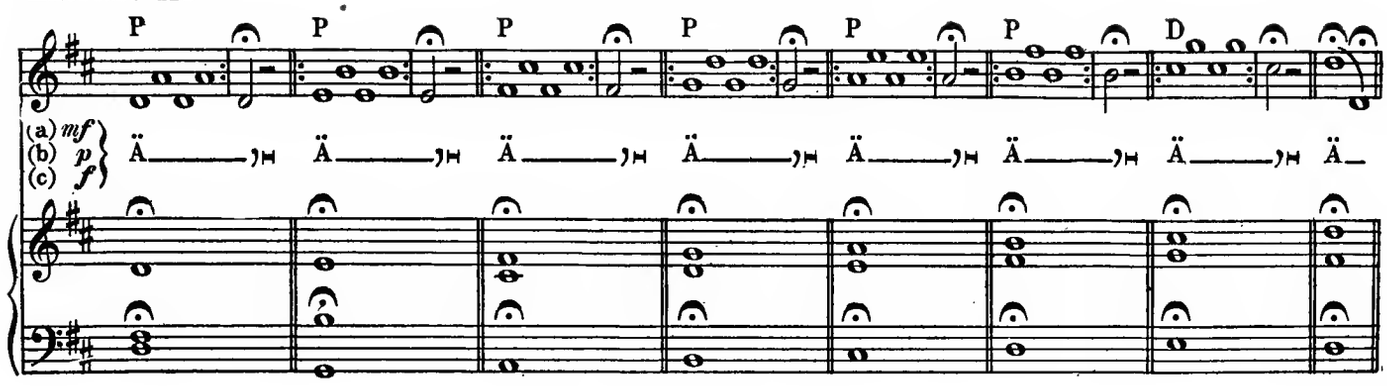


Variations as above, but in key of B flat

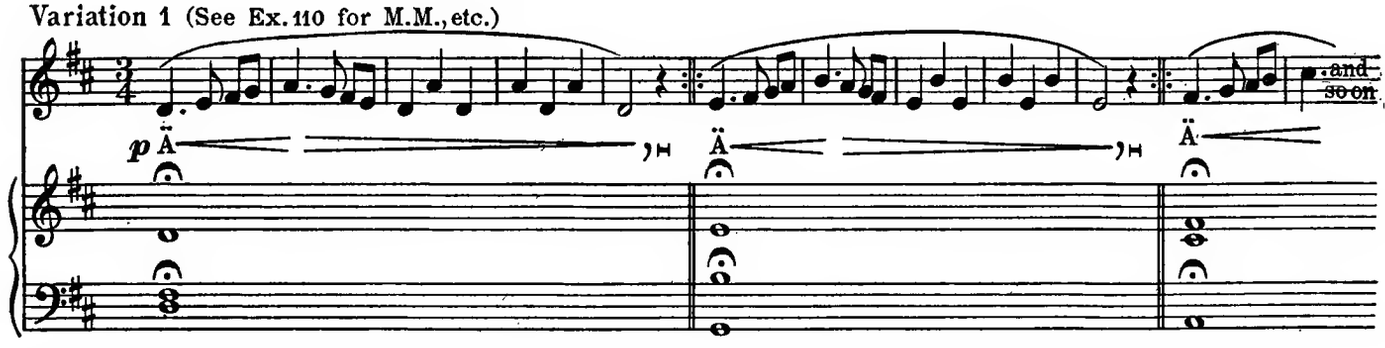
Intervals: Fifths

(P=Perfect, D=Diminished)

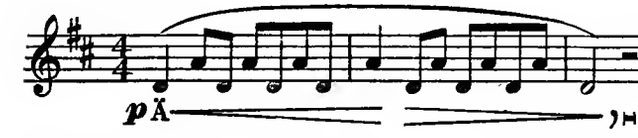
Exercise 113



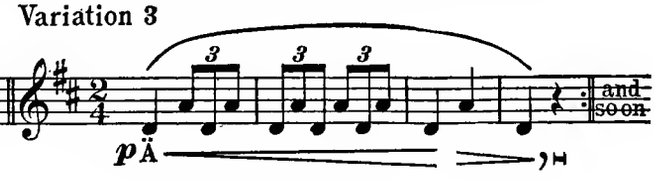
Variation 1 (See Ex. 110 for M.M., etc.)



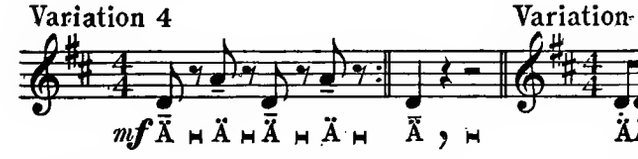
Variation 2



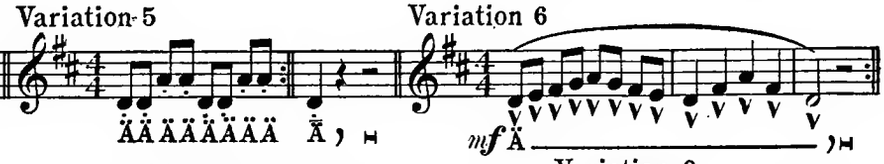
Variation 3



Variation 4

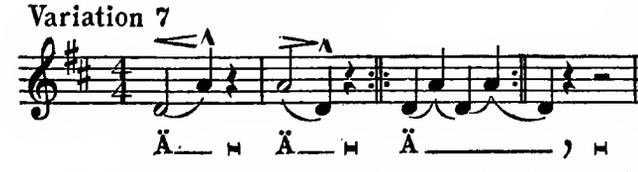


Variation 5

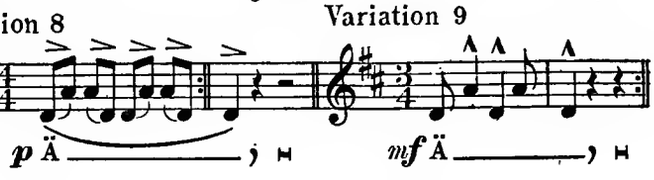


Variation 6

Variation 7

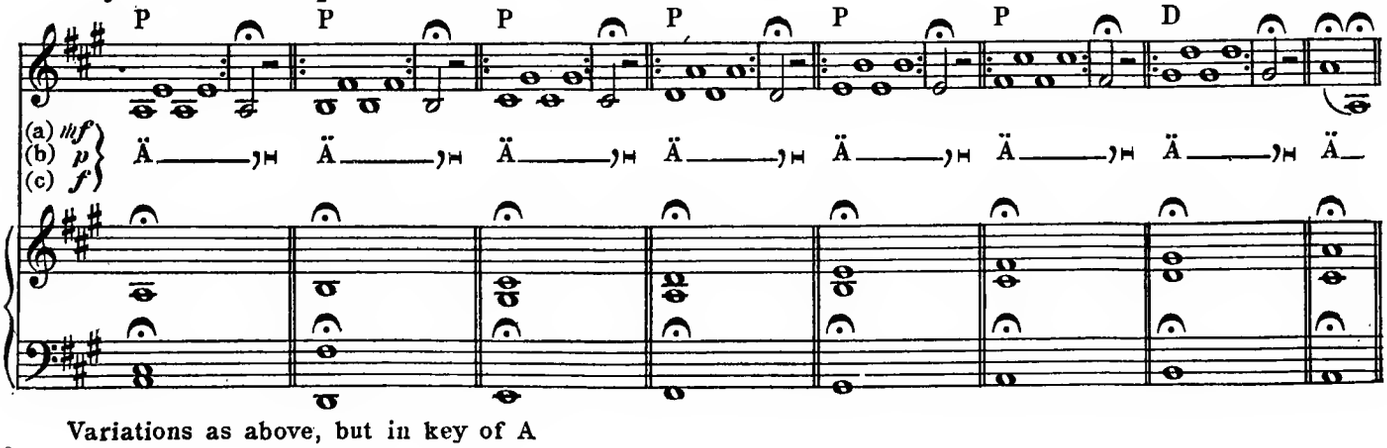


Variation 8



Variation 9

Key and Accompaniment for Low Voices



Variations as above, but in key of A

Intervals: Sixths

(M=Major, m=minor)

Exercise 114

M M m M M m m

(a) *mf* (b) *p* (c) *f*

Variation 1 (See Ex. 110 for M.M.,etc.)

p Ä and so on

Variation 2

p Ä and so on

Variation 3

p Ä and so on

Variation 4

mf Ä

Variation 5

p Ä

Variation 6

mf Ä

Variation 7

Variation 8

p Ä

Variation 9

mf Ä

Key and Accompaniment for Low Voices

M M m M M m m

(a) *mf* (b) *p* (c) *f*

Variations as above, but in key of G

Intervals: Sevenths

(M = Major, m = minor)

Exercise 115

M m m M m m m

(a) *mf* (b) *p* (c) *f*

Variation 1 (See Ex. 110 for M.M., etc.)

p *p*

and so on

Variation 2

p

Variation 3

p

Variation 4

mf

Variation 5

p

Variation 6

mf

Variation 7

Variation 8

p

Variation 9

Key and Accompaniment for Low Voices

M m m M m m m

(a) *mf* (b) *p* (c) *f*

Variations as above, but in key of G flat

Intervals: Octaves

(P= Perfect)

Exercise 116

P P P P P P P

(a) *mf* (b) *p* (c) *f*

Ä Ä Ä Ä Ä Ä Ä Ä

Variation 1 (See Ex. 110 for M.M., etc.)

p Ä Ä and so on

Variation 2

p Ä and so on

Variation 3

Ä and so on

Variation 4

mf Ä Ä Ä Ä Ä

Variation 5

p Ä Ä Ä Ä Ä Ä Ä Ä Ä Ä

Variation 6

mf Ä

Variation 7

Ä Ä Ä

Variation 8

p Ä

Variation 9

mf Ä

Key and Accompaniment for Low Voices

P P P P P P P

(a) *mf* (b) *p* (c) *f*

Ä Ä Ä Ä Ä Ä Ä Ä

Variations as above, but in key of F

EXERCISE 117.

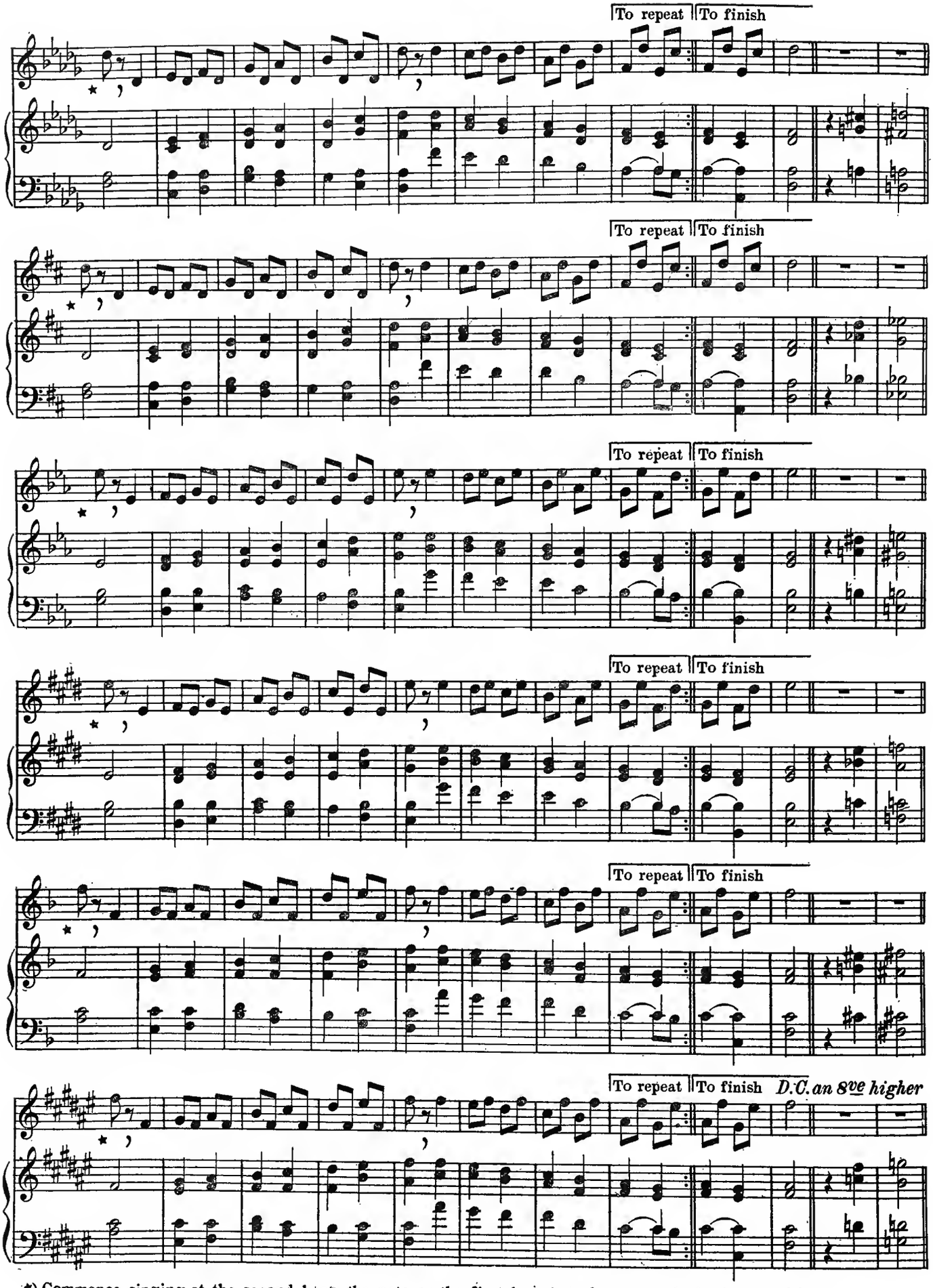
Simple Intervals: Recapitulatory.

Practise 1st, *legato*; 2nd, *staccato*.

Commence with M.M. about ♩ = 96

To repeat | To finish

*) Commence singing at the second beat; the note on the first beat is to be sung only in the repetition



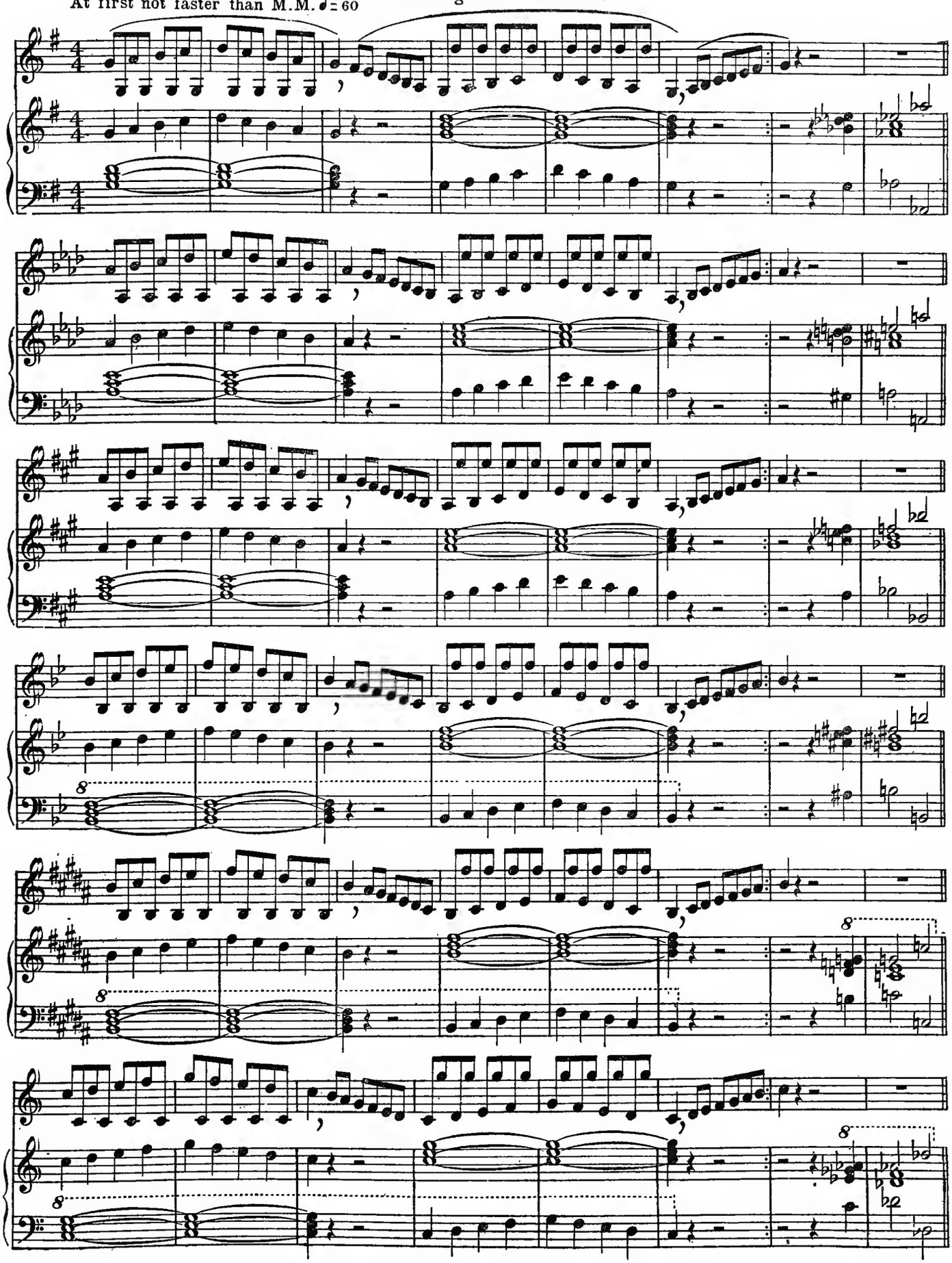
*) Commence singing at the second beat; the note on the first beat is to be sung only in the repetition

Compound Intervals.[1]

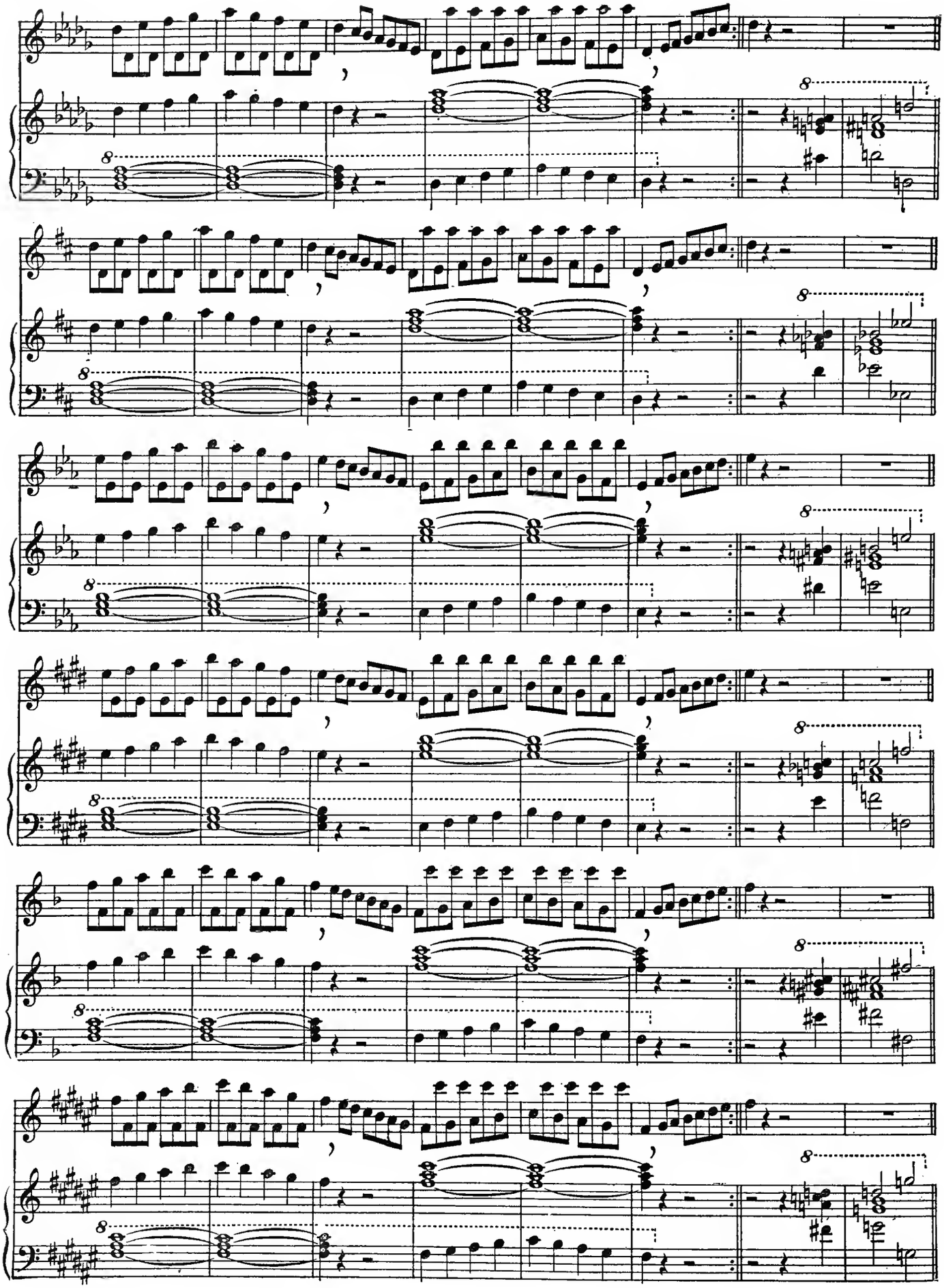
Exercise 118.

At first not faster than M.M. ♩ = 60

Practise *legato* and *staccato*.

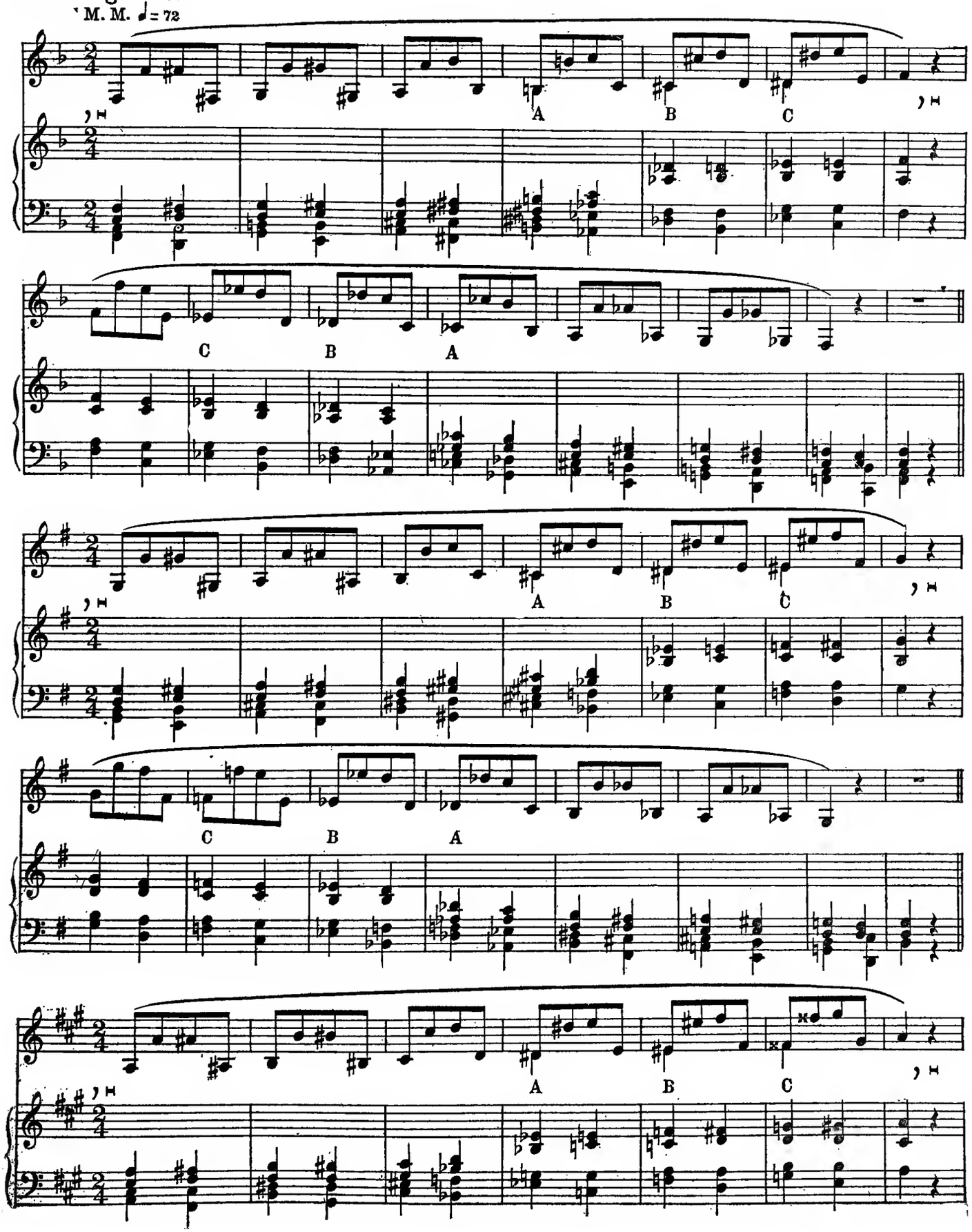


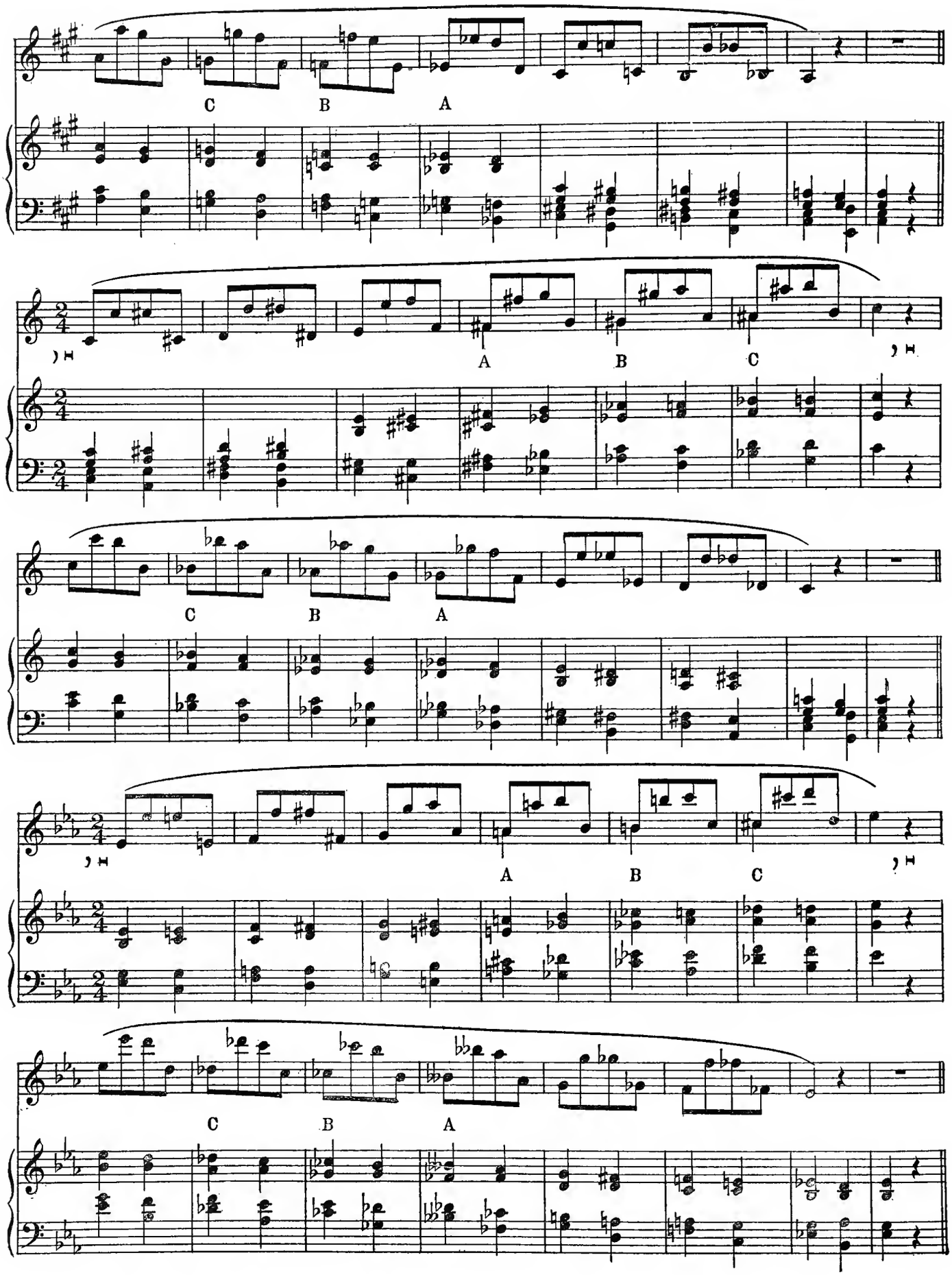
[1] Intervals larger than an octave are called *Compound Intervals*. Intervals which do not exceed an octave are called *Simple Intervals* (see page 121).



Exercise 119. To be sung strictly *legato*, and with considerable vigor.

Commence in a key suitable to the voice, and, if necessary, adapt to the compass by omitting the portions between corresponding *cue-letters;* from A (ascending) go to A (descending), or from B go to B, or from C go to C.




C
B
A
A
B
C
C
B
A
A
B
C
C
B
A

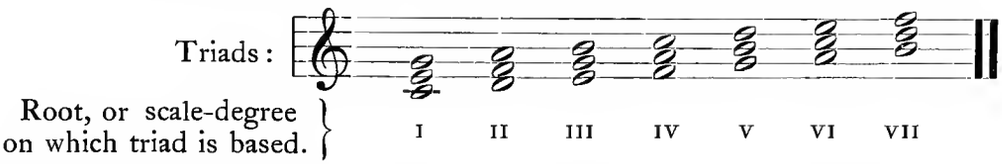
CHORDS.

PART I.

"A CHORD is a combination of not fewer than three notes, each at the distance of either a major or a minor third above the note next below it. The lowest note, upon which the chord is built, is called the ROOT. The most important, and the most frequently used chords, are those called COMMON CHORDS, which are made by placing either a major or minor third and a *perfect fifth* above the root. If the third be *major*, the chord is called a major chord; if the third be *minor*, it is called a minor chord." (Prout.)

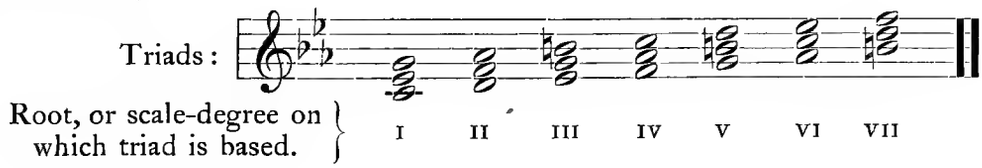
Any chord consisting of *two* thirds placed one above another (making in all *three* notes) is called a TRIAD.[1] Every common chord is a triad, but not every triad is a common chord, a *common* chord being made up of *consonant* intervals only (see page 111).

The following exhibits all the *diatonic triads* possible in the key of C major.



It will be observed that all these triads, except the one having the VIIth degree of the scale for its root, are *common* or *consonant chords;* and that those having I, IV and V for their roots are major, and those having II, III and VI for their roots are minor triads. The one having VII for its root has a *diminished* fifth for one of its constituent intervals, and in consequence is a *dissonant* chord. Any triad so constituted is called a *diminished triad.*[2]

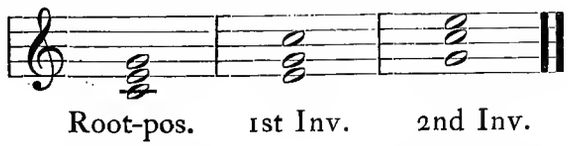
The following example exhibits all the diatonic triads in the key of C minor (based on the harmonic form of the scale).



Of these triads, only those having degrees I, IV, V and VI for their roots are *common* chords. The triads based on the II and VII are diminished triads, and the one on the III is an *augmented* triad, so called because the fifth of the triad is an augmented fifth. Further, it should be observed that the consonant triads consist of two thirds — one major, the other minor — superposed; and that the dissonant triads also consist of two superposed thirds, but, in the case of the diminished triad, both thirds are minor, and in the augmented triad both thirds are major.

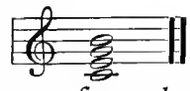
The most frequently used triads of a key are those having degrees I, IV and V for their roots; they are generally termed the PRIMARY TRIADS of a key.

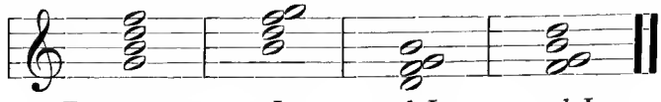
When any note of a chord, other than the root, is the bass (lowest *part*), the chord is said to be INVERTED. Every triad, therefore, can appear in *three positions*, namely: Root-position (i. e., with the root in the bass), and two Inversions. In a "first inversion" the original third will appear as bass with the root transferred to an upper part. In a "second inversion" the original fifth will be the bass. The following example exhibits the triad of C major in root-position and both inversions.



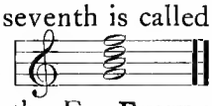
[1] TRIAD, a union of three.

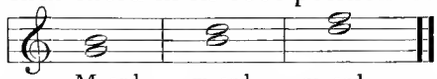
[2] In speaking of the different triads, they are often called Tonic triad, Supertonic triad, Mediant triad, Subdominant triad, and so on, in agreement with the technical name of the *root* (see pp. 66–67).

By adding another third on the top of a triad, thus:  we get a CHORD OF THE SEVENTH. Of all possible chords of the seventh, that on the fifth degree of a scale is most frequently used, and, being the most important, is called the DOMINANT CHORD OF THE SEVENTH. It has *three* inversions:

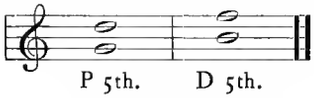
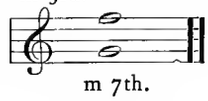


Root-pos. 1st Inv. 2nd Inv. 3rd Inv.

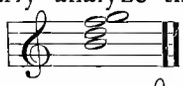
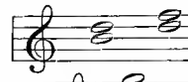
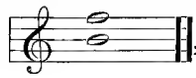
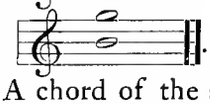
This particular chord of the seventh is called *dominant* because it dominates (governs or determines) the key. For example, the chord  cannot belong to any other key than that of C — major or minor — because of the B and the F. Every scale with flats requires B *flat*, and every scale with sharps requires F sharp.

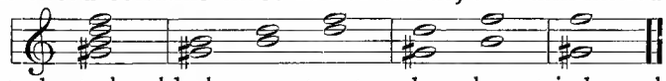
The Dominant seventh-chord in its root-position contains the following intervals: Three thirds (one major and two minor)  ; two fifths (one perfect, the other diminished)

M 3rd m 3rd m 3rd.

 ; one minor seventh 

P 5th. D 5th. m 7th.

The student should similarly analyze the inversions, and describe the intervals contained in them. For example, the first inversion  contains two minor thirds  , one major second , one diminished fifth  , one perfect fourth , and one minor sixth  .

A chord of the seventh having for its root the *leading-note* of the harmonic form of a minor scale, is called a DIMINISHED SEVENTH-CHORD, because the interval between the root and the highest note of the chord is a diminished seventh. The root-position of this chord contains three minor thirds, two diminished fifths, and a diminished seventh; examples in A minor: 

The inversions should be similarly analyzed; the student should also construct and analyze triads and chords of the seventh on other degrees of the scale.

CHORDS.

PART II.

"The singing of ARPEGGI (broken chords) has always been considered a test of good vocalization." The following exercises[1] therefore should be diligently practised. They are to be sung *legato*, the voice passing from one tone to the next with precision and firmness, without slurring, jerkiness, or detaching the notes (see Remarks on Ex. 93, page 74).

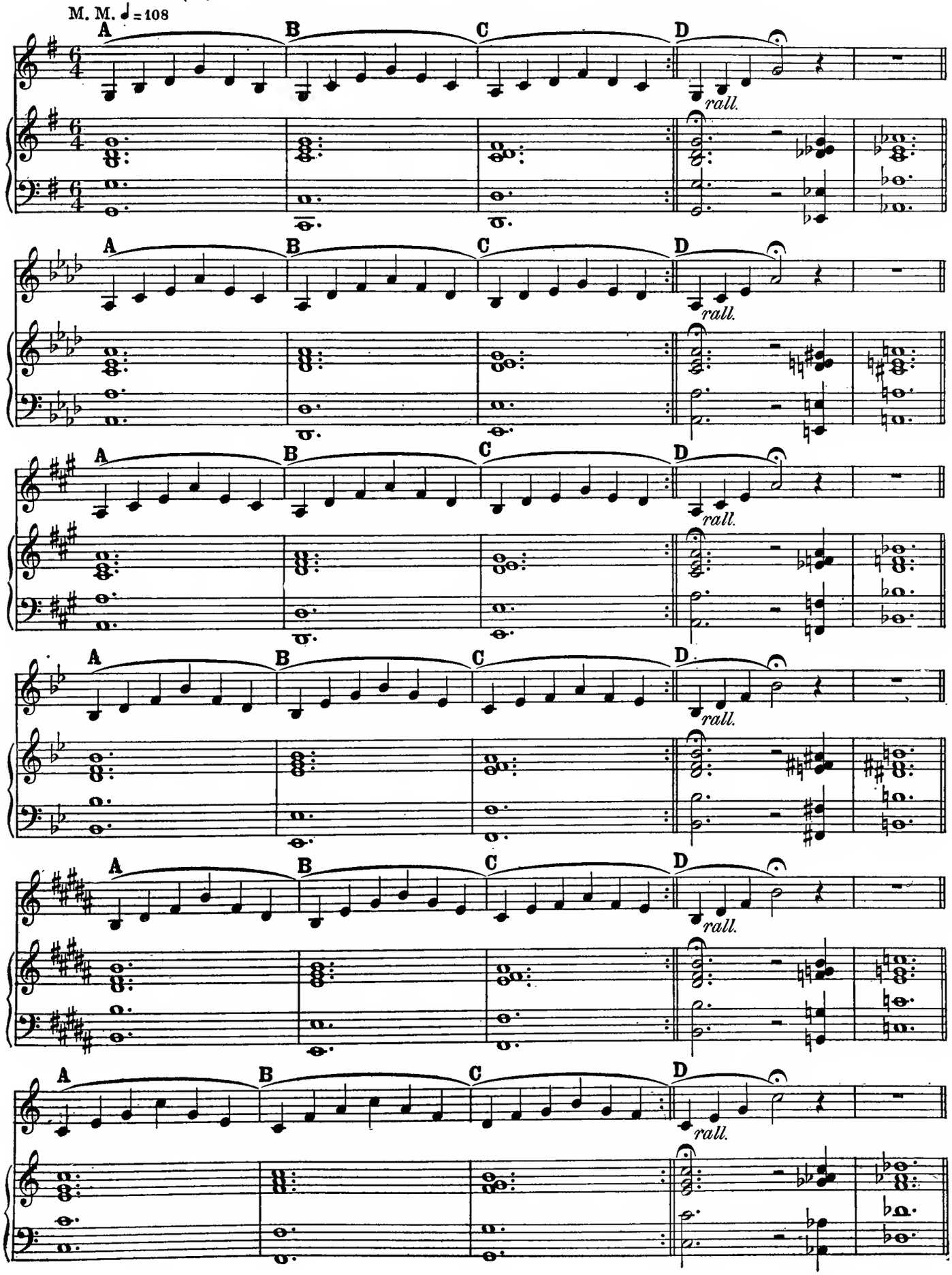
Commence in a key suitable to the individual voice, and continue throughout the compass.

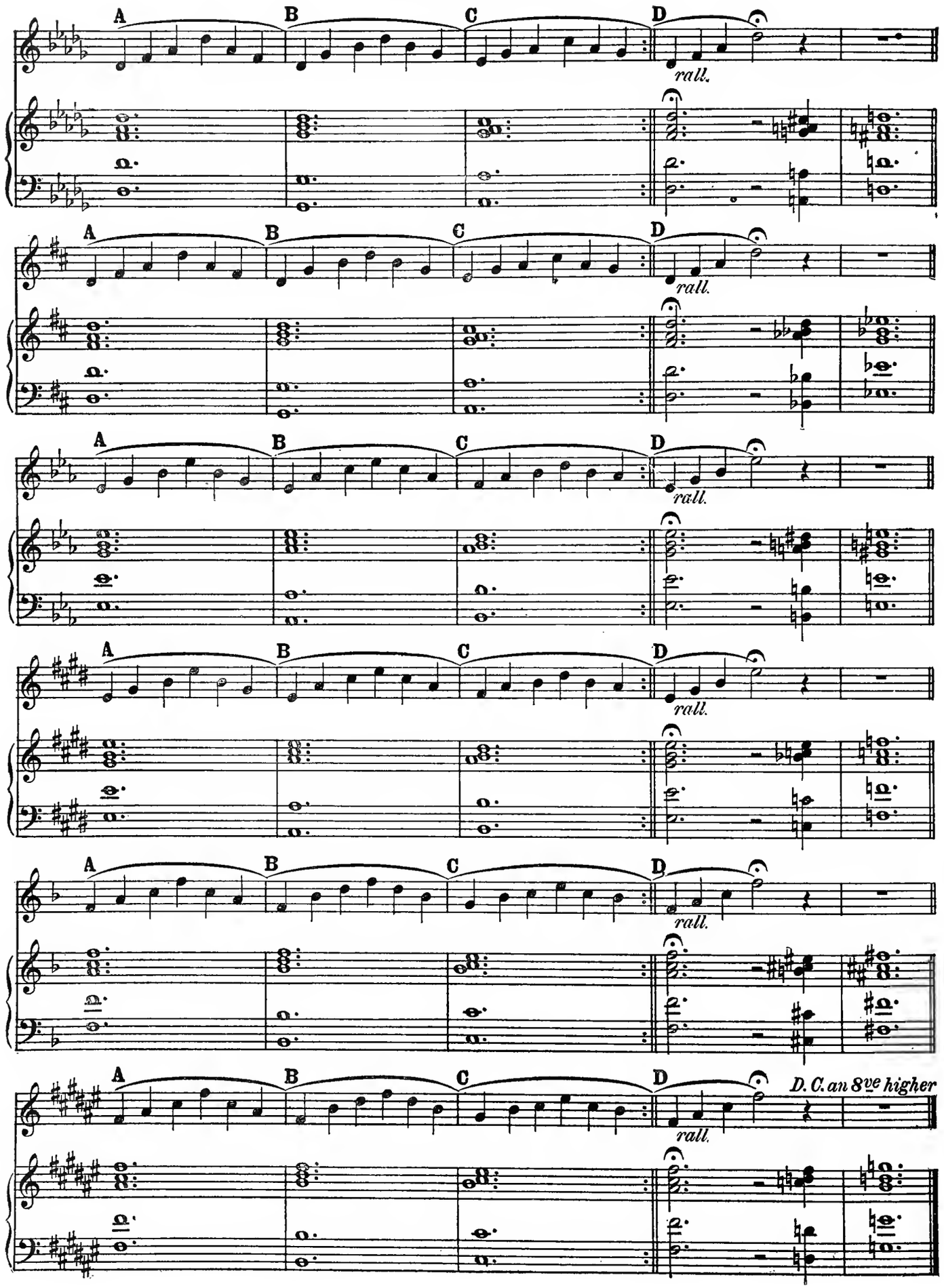
If need be, Exs. 120 and 121 may be simplified, when beginning their practice, by dividing them into four parts, as indicated by the "cue-letters" A, B, C and D, working it out as follows: First, sing the portion marked A several times (in one breath), and finish with D (omitting B and C). Second, practise the portion marked B alone for a while, and then sing A and B, in immediate succession, several times in one breath, finishing with D, as before. Third, learn the portion marked C, preparatory to singing the three portions A, B and C in immediate succession (as many times as one breath will comfortably allow), closing with D.

[1] The arpeggiated chords of this Exercise are (A) the root-position of the tonic triad, (B) the second inversion of the subdominant triad, and (C) the second inversion of the dominant seventh-chord, closing (D) with the root-position of the tonic triad.

Arpeggi. Major Mode.

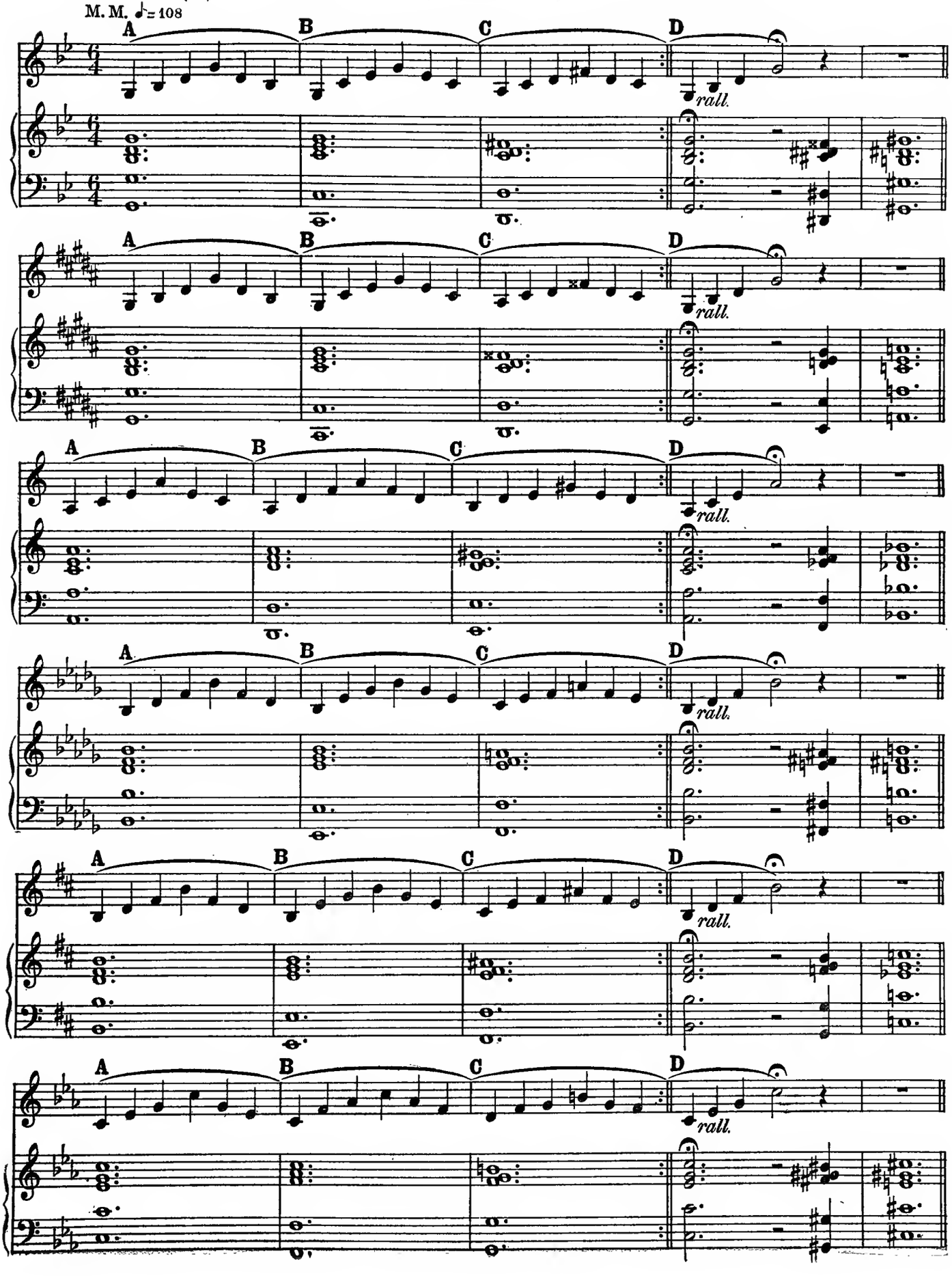
EXERCISE 120 (*a*). Chords of the Tonic, Subdominant, and Dominant Seventh.

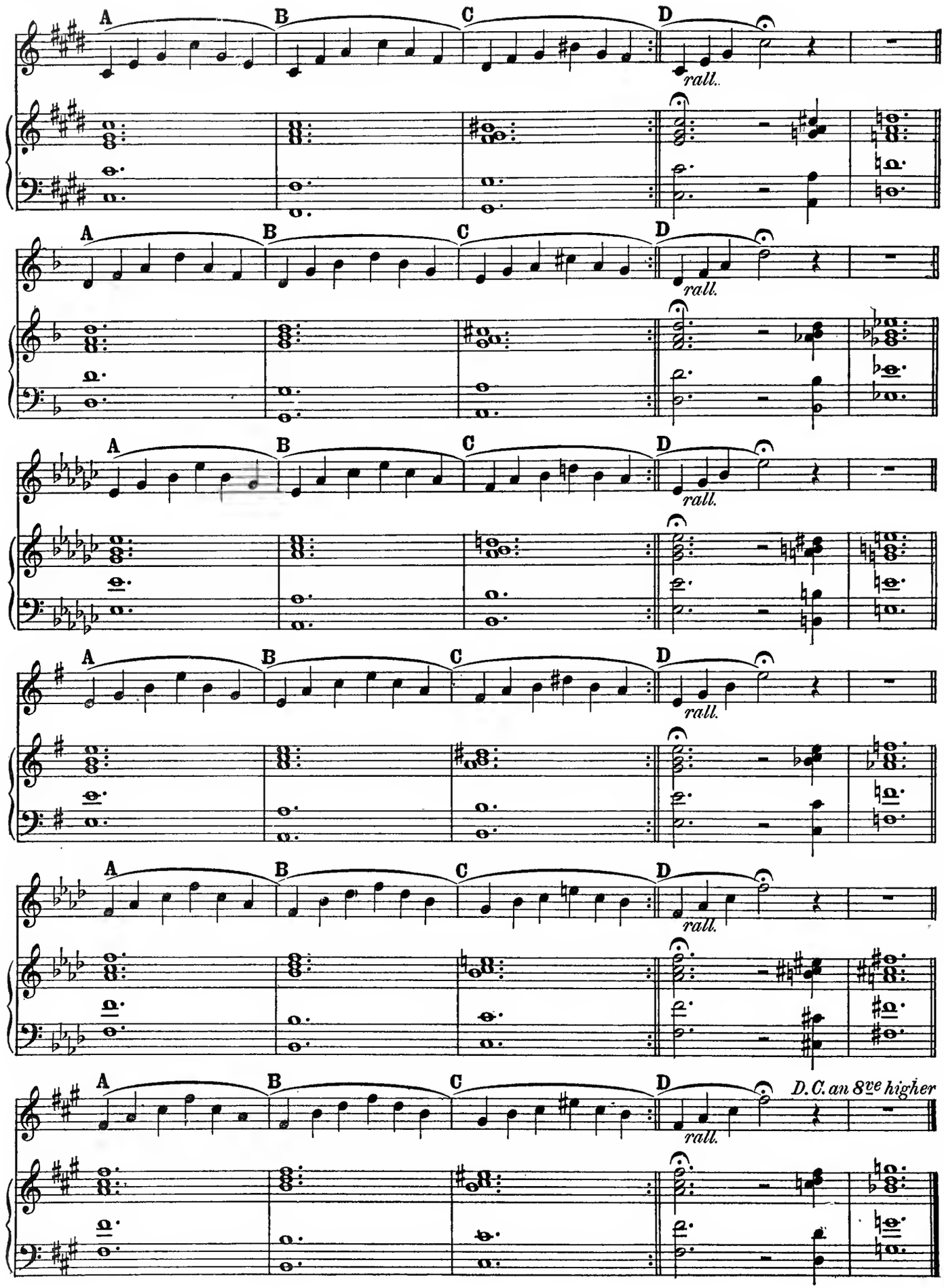



A
B
C
D
rall.
D. C. an 8ve higher

Arpeggi. Minor Mode.

EXERCISE 121 (*a*). Chords of the Tonic, Subdominant, and Dominant Seventh.




A
B
C
D
rall.
D.C. an 8ve higher

The following Variations are to be practised in all keys suited to the voice, accompanied with the chords of Ex. 120, simply sustained as there written, or appropriately adapted; for example:

Variation 1

Variation 15

and so on

Variation 23

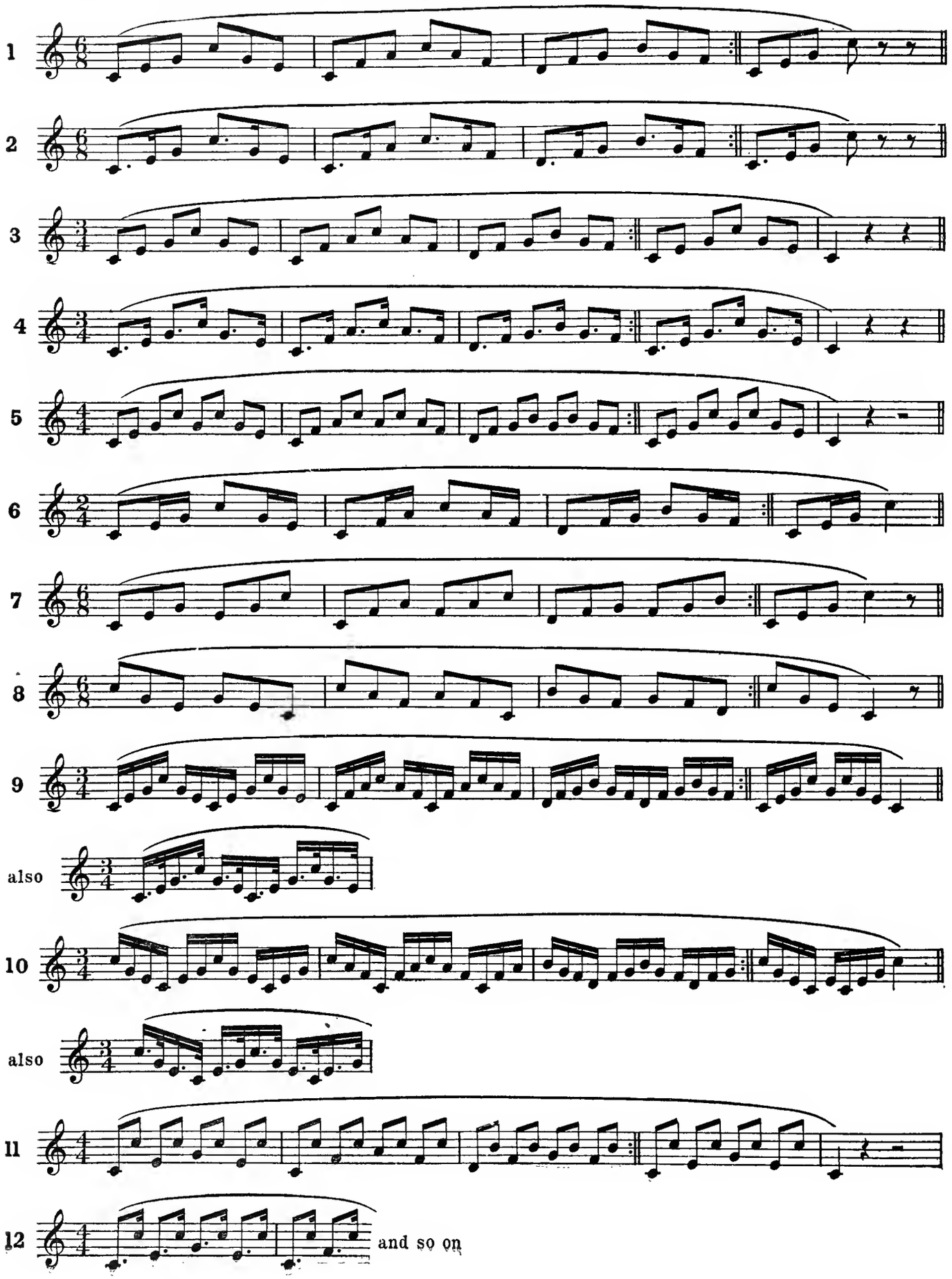
and so on

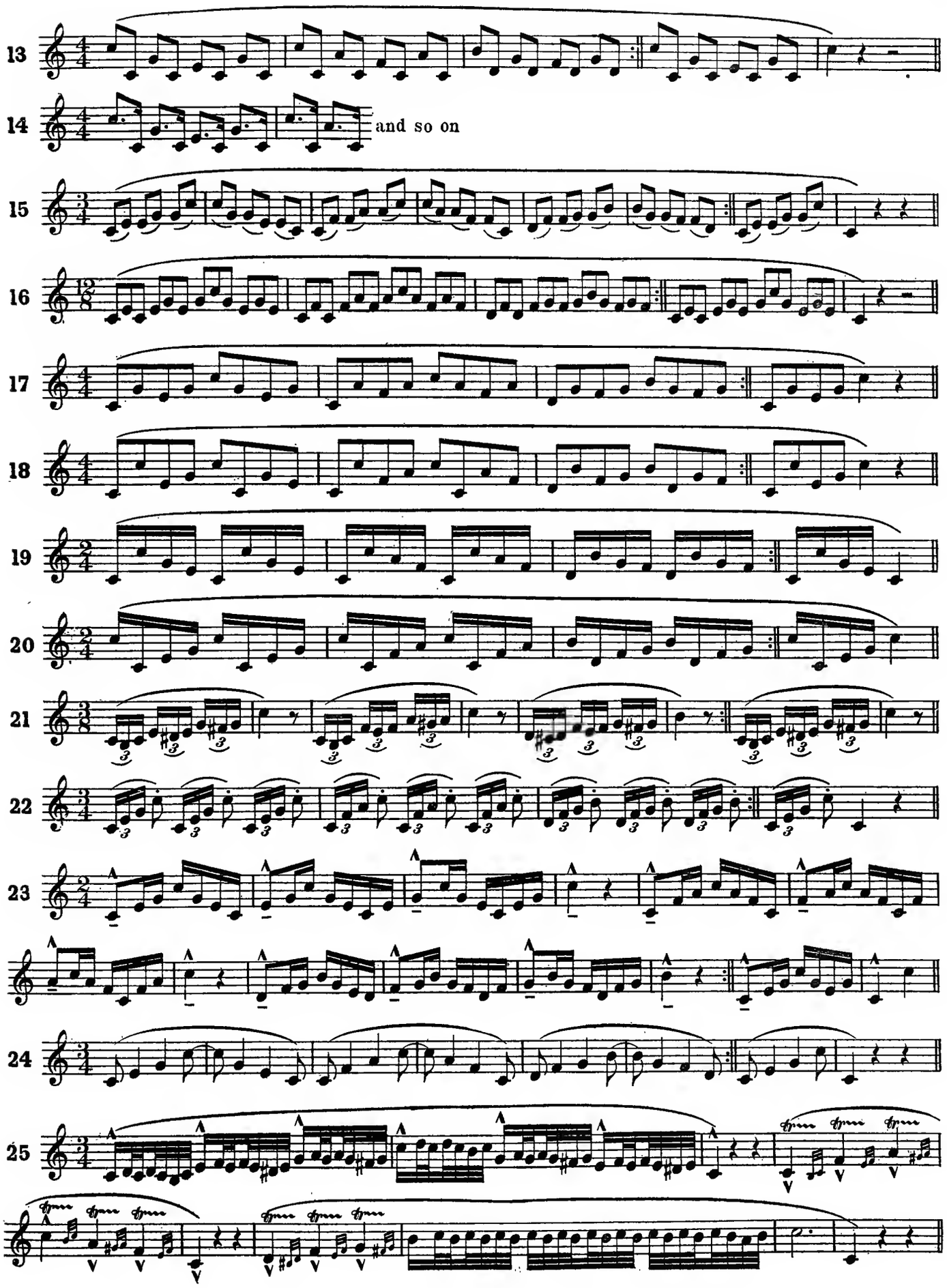
Carefully *memorize* the particular variation to be practised, before taking it through the whole compass of the voice. Suitable *nuances* (see Foot-note, page 77) may be introduced at pleasure.

These variations may be used as models for practice in the minor mode, accompanied with the chords (or adaptations of the same) given in Ex. 121.

It will be found a valuable aid to distinctness and ease in articulation to occasionally *syllableize* (see p. 71 *et seq.*) some of these variations; especially those in which three or four notes are to be sung somewhat rapidly to one beat. To facilitate this, the syllables should be correspondingly grouped and pronounced as one word, with the primary and secondary accents in agreement with the time-signature (see pp. 11–12). E. g., Var. 1: **Damasa dasama, Dafala dalafa, Rafasa tasafa, Damasa da**; Var. 9: **Damasada samadama sadasama**; and so on.

EXERCISE 120 (*b*). VARIATIONS for preceding Exs. 120 and 121.




13
14
and so on
15
16
17
18
19
20
21
22
23
24
25

Major and Minor Triads.

EXERCISE 122 (*a*). (a) *legato*, (b) *staccato*, for high voices.

At first not faster than M. M. ♩ = 80

D.C. reading an 8ve higher

Variations for the above:

A

A

and so on (four measures to one breath)

Major and Minor Triads.

Exercise 122 (*b*). (a) *legato*, (b) *staccato*, for low voices.

At first not faster than M.M. ♩= 80

D. C. reading an 8ve higher

Variations for the above:

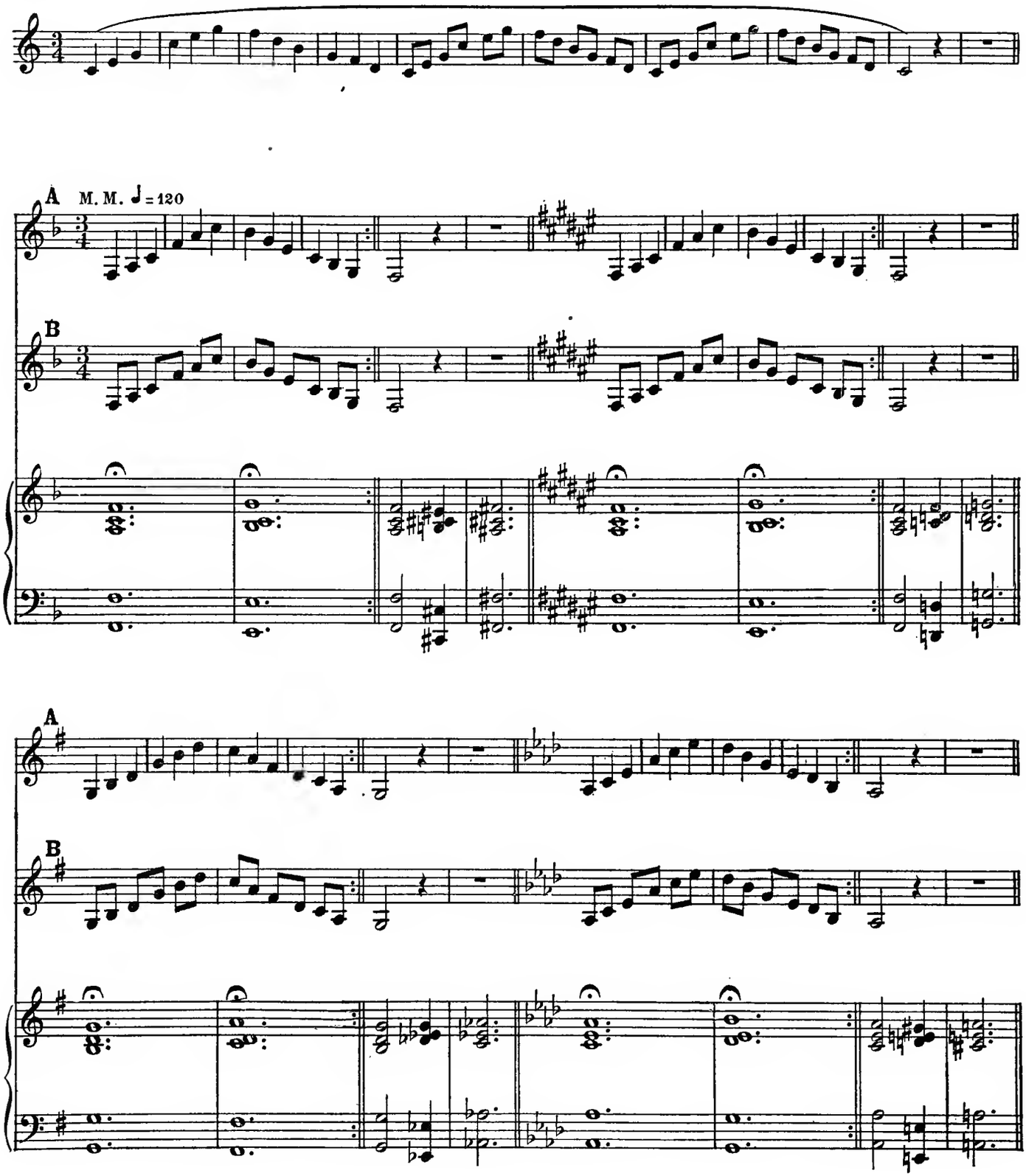
and so on (four measures to one breath)

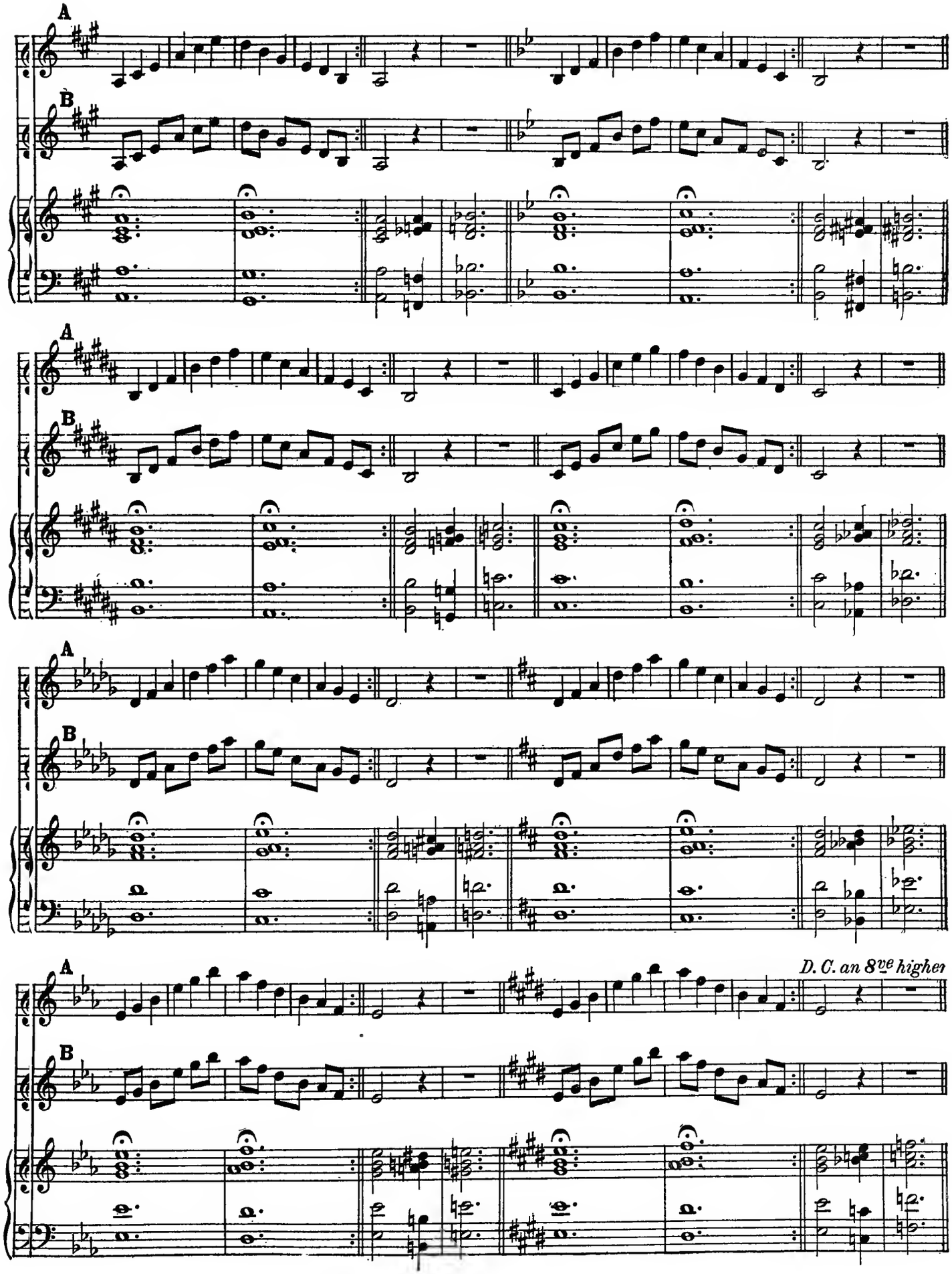
Arpeggi. Major Mode.

Chords of the Tonic and Dominant Seventh.

Exercise 123 (*a*) and (*b*).

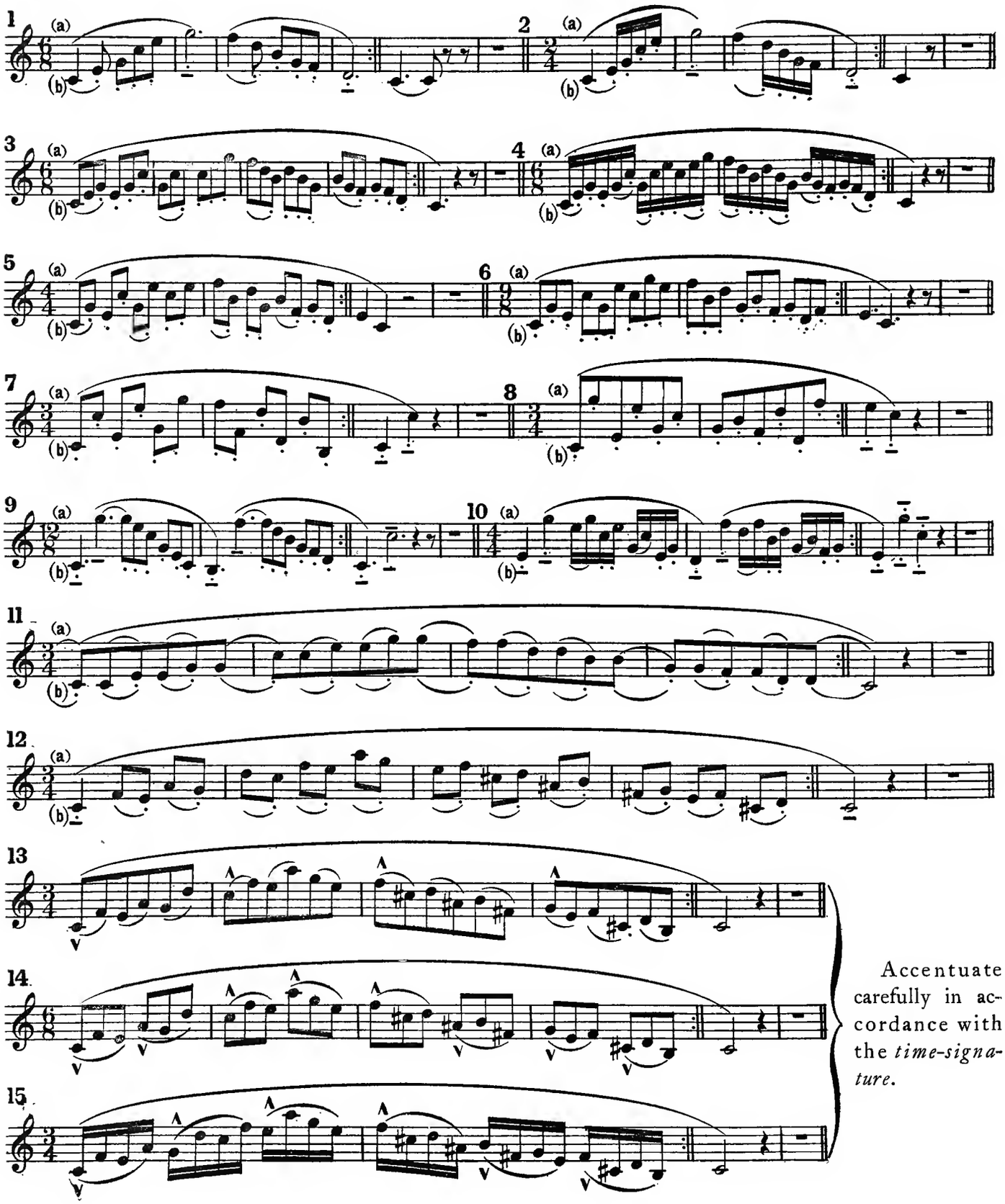
At first practise A and B as two separate exercises; later sing them in immediate succession as one exercise, thus:




A
B
A
B
A
B
A
B
D. C. an 8ve higher

Exercise 123 (*c*). Variations for preceding Ex. 123.

Observe the phrasing carefully (*legato* and *staccato*). First time sing as directed by the *over*marking (*a*), then repeat as directed by the *under*marking (*b*); also practise silently until perfectly memorized before *audibly* voicing them.

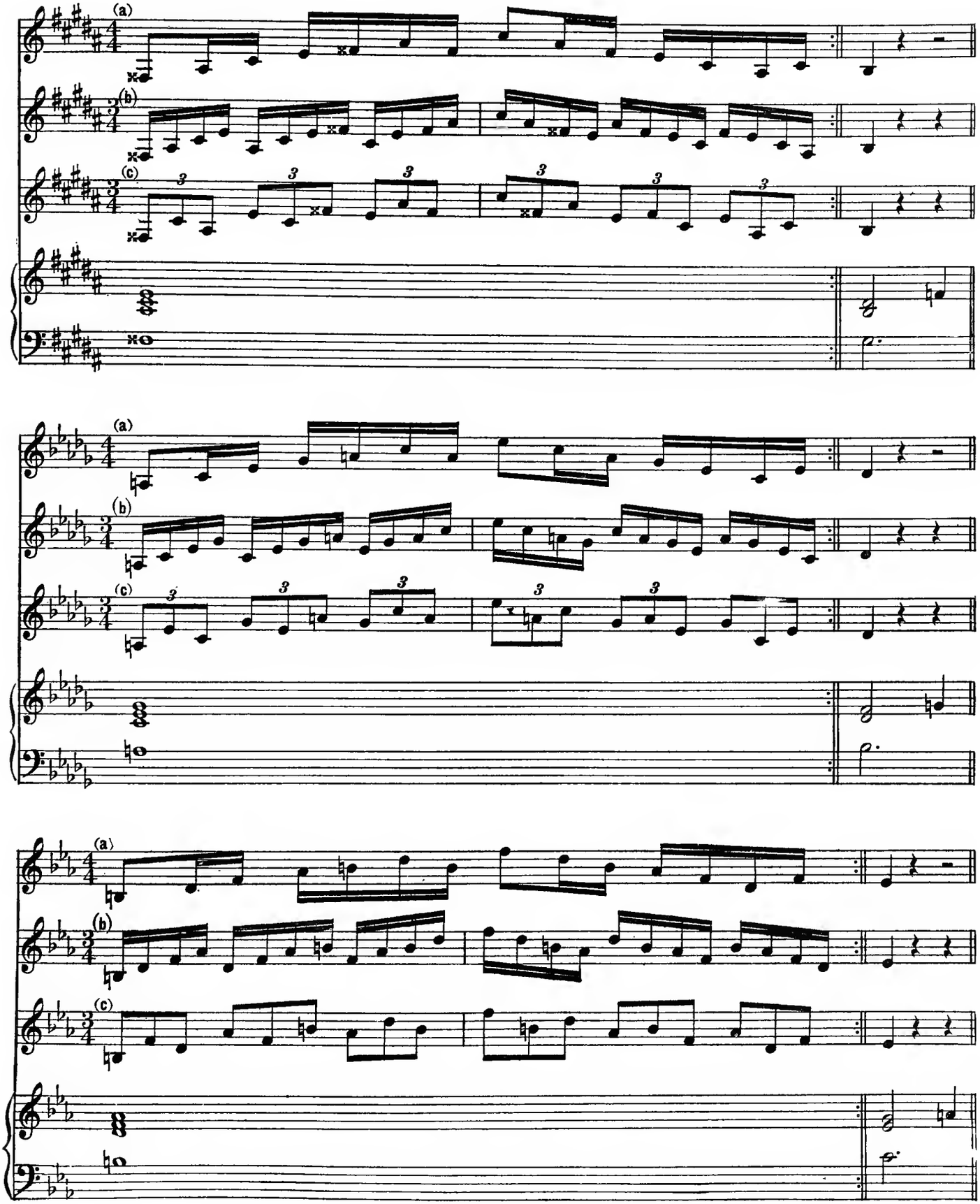


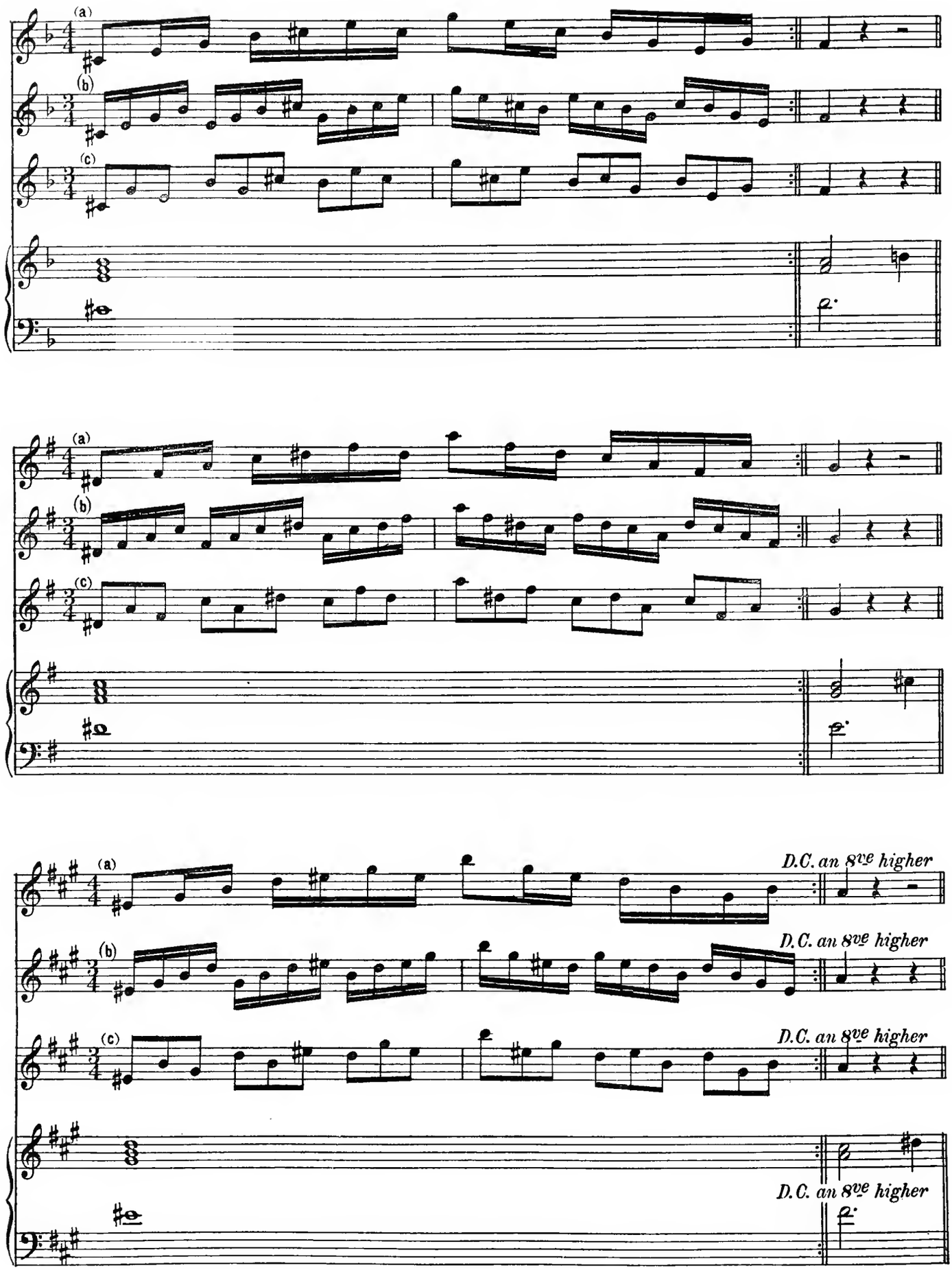
Accentuate carefully in accordance with the *time-signature*.

Arpeggi. Minor Mode.

Diminished Seventh-Chord.

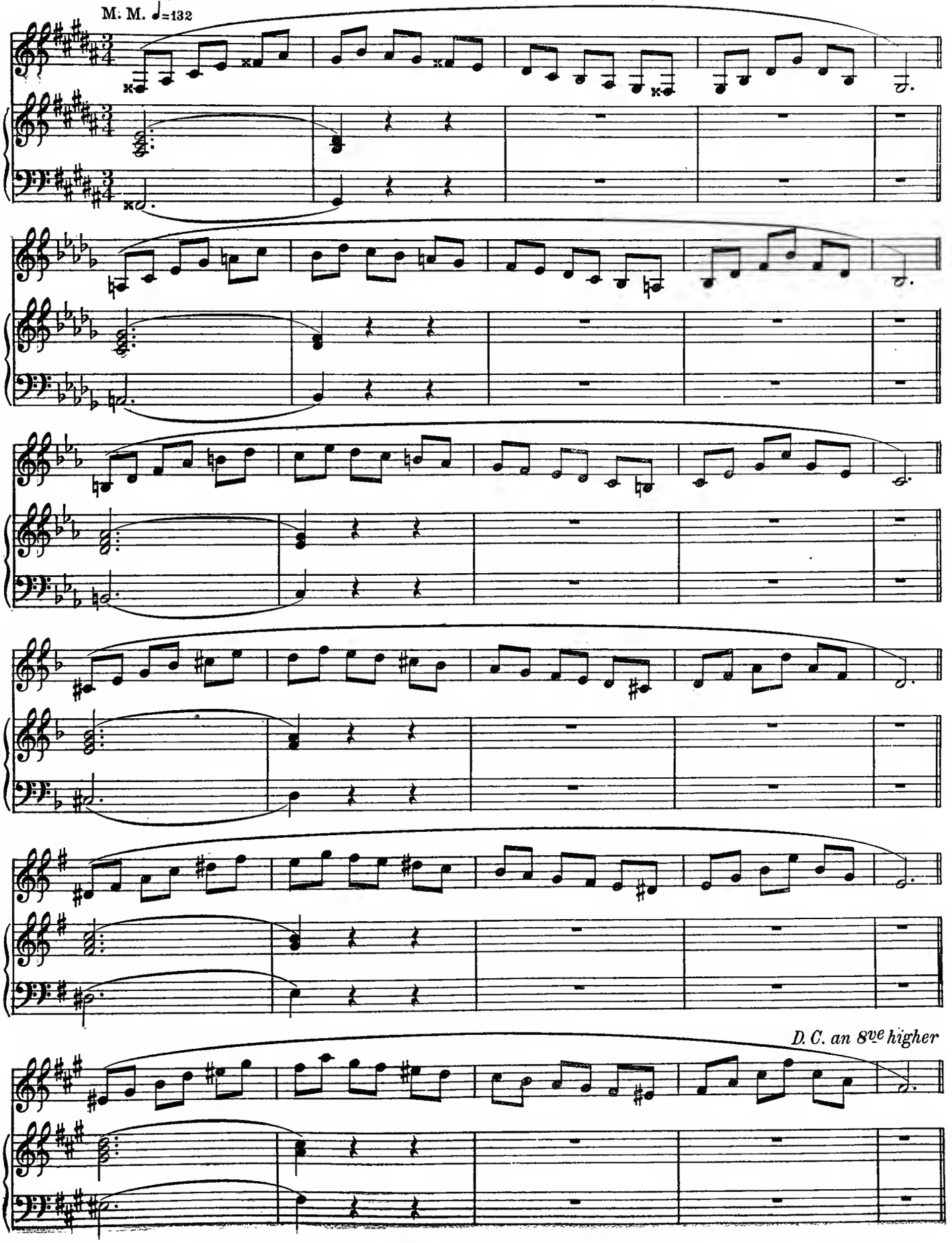
EXERCISE 124 (*a*) to (*c*). (See page 128.)



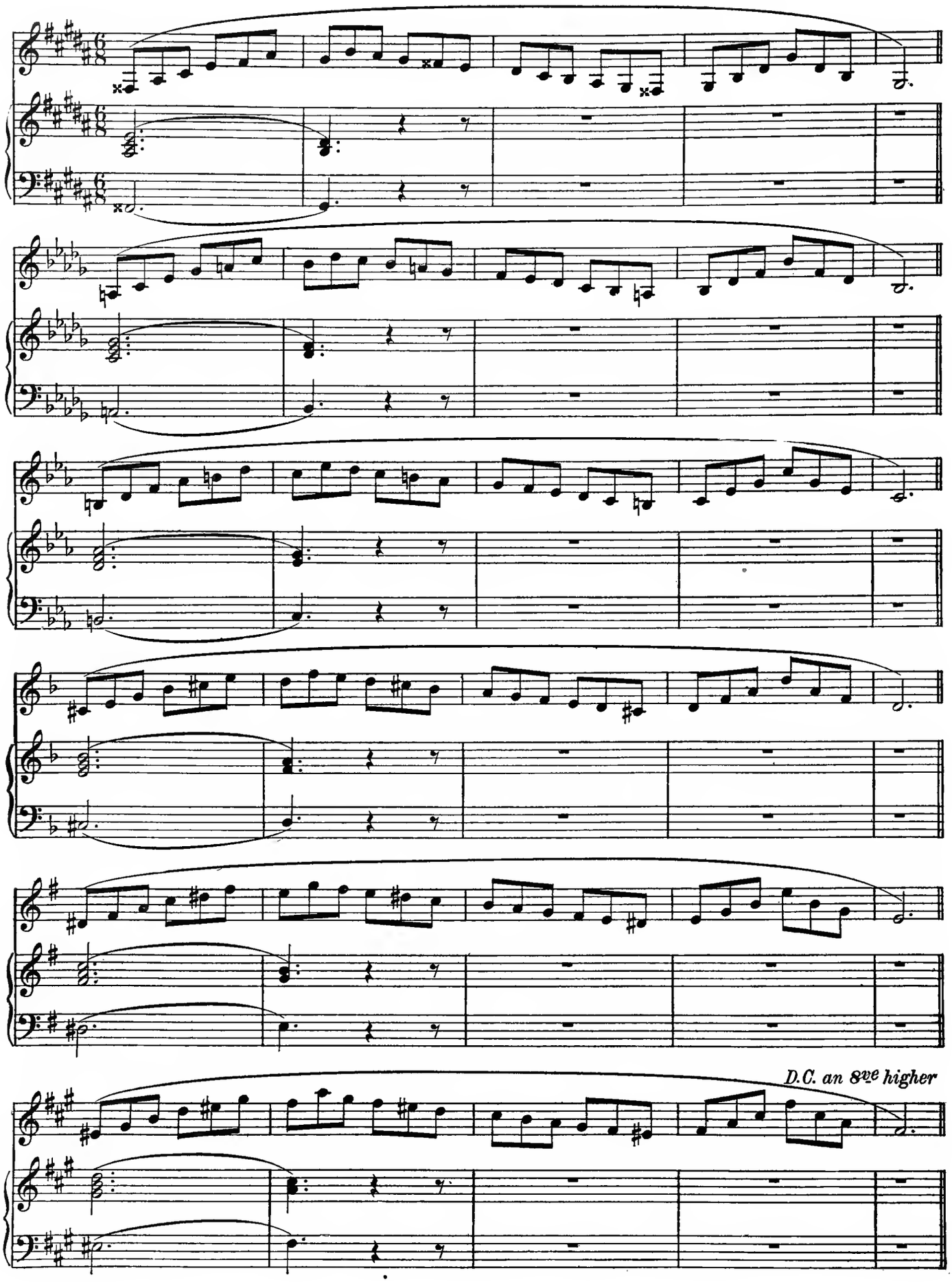

(a)
(b)
(c)
D.C. an 8ve higher
D.C. an 8ve higher
D.C. an 8ve higher
D.C. an 8ve higher

Arpeggi. Minor Mode.

EXERCISE 125. Diminished Seventh-Chord, Scale (harmonic form) and Tonic Triad.

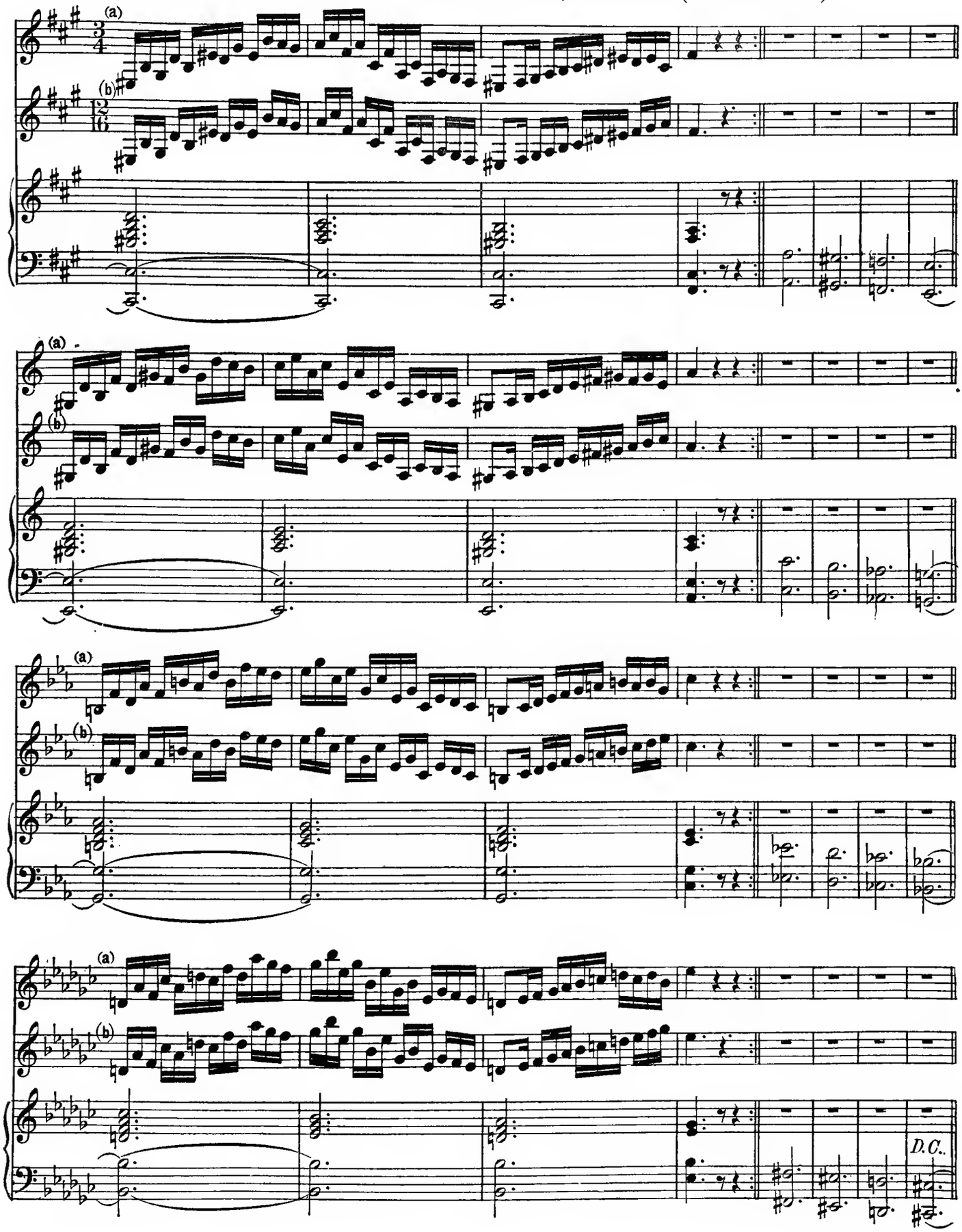


Exercise 126.



EXERCISE 127 (*a*) and (*b*). **Arpeggi.** Minor Mode.

Chords of the Diminished Seventh and Tonic, with Scale (Melodic form).

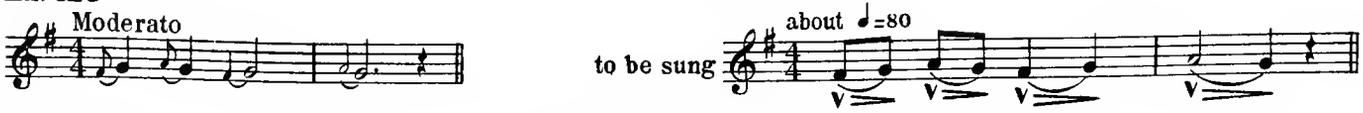


Embellishments.

The following Model Exercises are to be thoroughly memorized, and then practised on all notes comfortably within the compass of the voice. The chords on page 65 may be used as an accompaniment. (Also see page 15.)

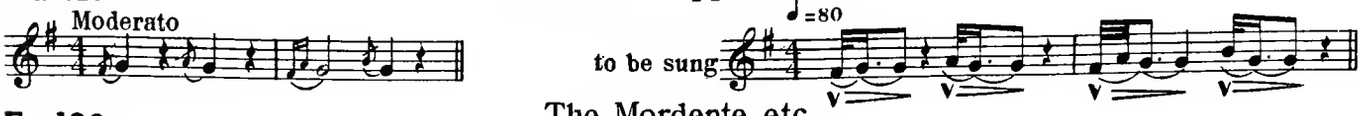
The Long Appoggiatura

Ex. 128



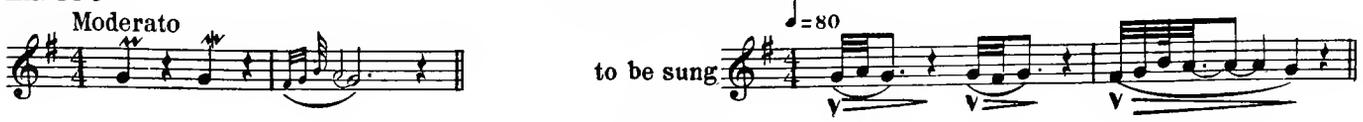
The Short Appoggiatura

Ex. 129



The Mordente, etc.

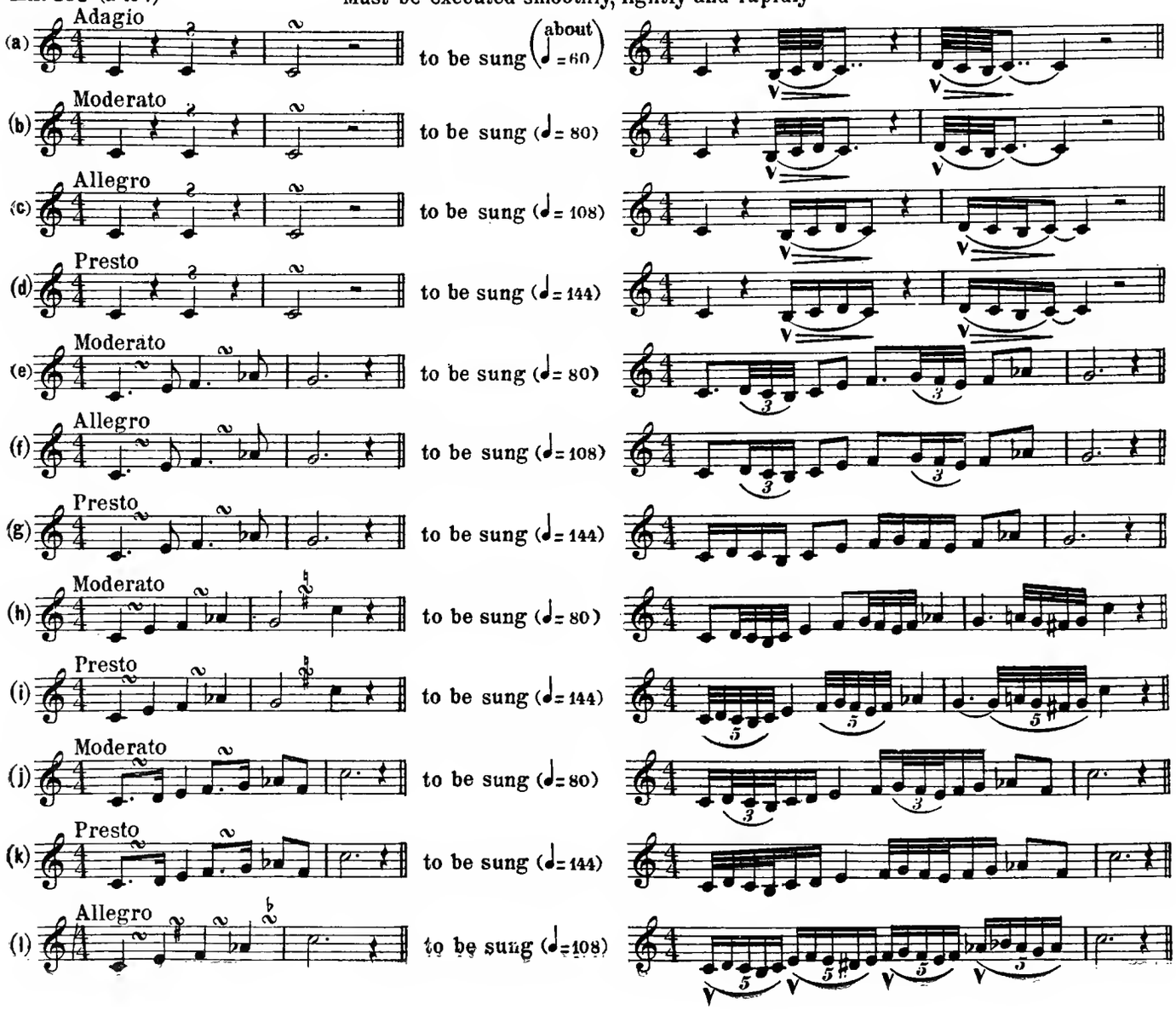
Ex. 130



The Turn

Ex. 131 (a to l)

Must be executed smoothly, lightly and rapidly



The Trill.

(See page 16.)

The ability to sing a "beautiful trill" can be attained only after long and persistent daily practice. The notes must be perfectly legato, of equal power, and exact in intonation; a *bird*like warbling of *two notes*, not a *goat*like wabbling of *one note* (*trillo caprino*).

"Playford, in his 'Introduction to the Skill of Musick' (1655), commenting on the shake says, 'I have heard of some that have attained it after this manner, in singing a plain-song of six notes up and six down, they have in the midst of every note beat or shaked with their finger upon their throat, which by often practice came to do the same notes exactly without.' It seems then clear that the original intention of a shake was to produce a trembling effect, and so the modern custom of beginning with the principal note may be held justified." (Grove's Dictionary of Music.)

Exercise 132 must not be put into practice until the first three variations of Exs. 110, 111, and 112 (pp. 114–116) have been well mastered.

Commence each trill with a thorough inflation of the lungs, retain the breath a moment, then attack and sing softly with the breath-pressure perfectly controlled, constant and steady, from first to last. The mouth must continue immovably open; the chin, lips and tongue perfectly still all the time. Throughout the exercise carefully maintain the characteristic quality of whatever vowel is in practice.

Exercise 132. Preparatory.

Commence not faster than M. M. ♩=60

and so on

For accompaniment see that of Ex. 88.

Exercise 133.

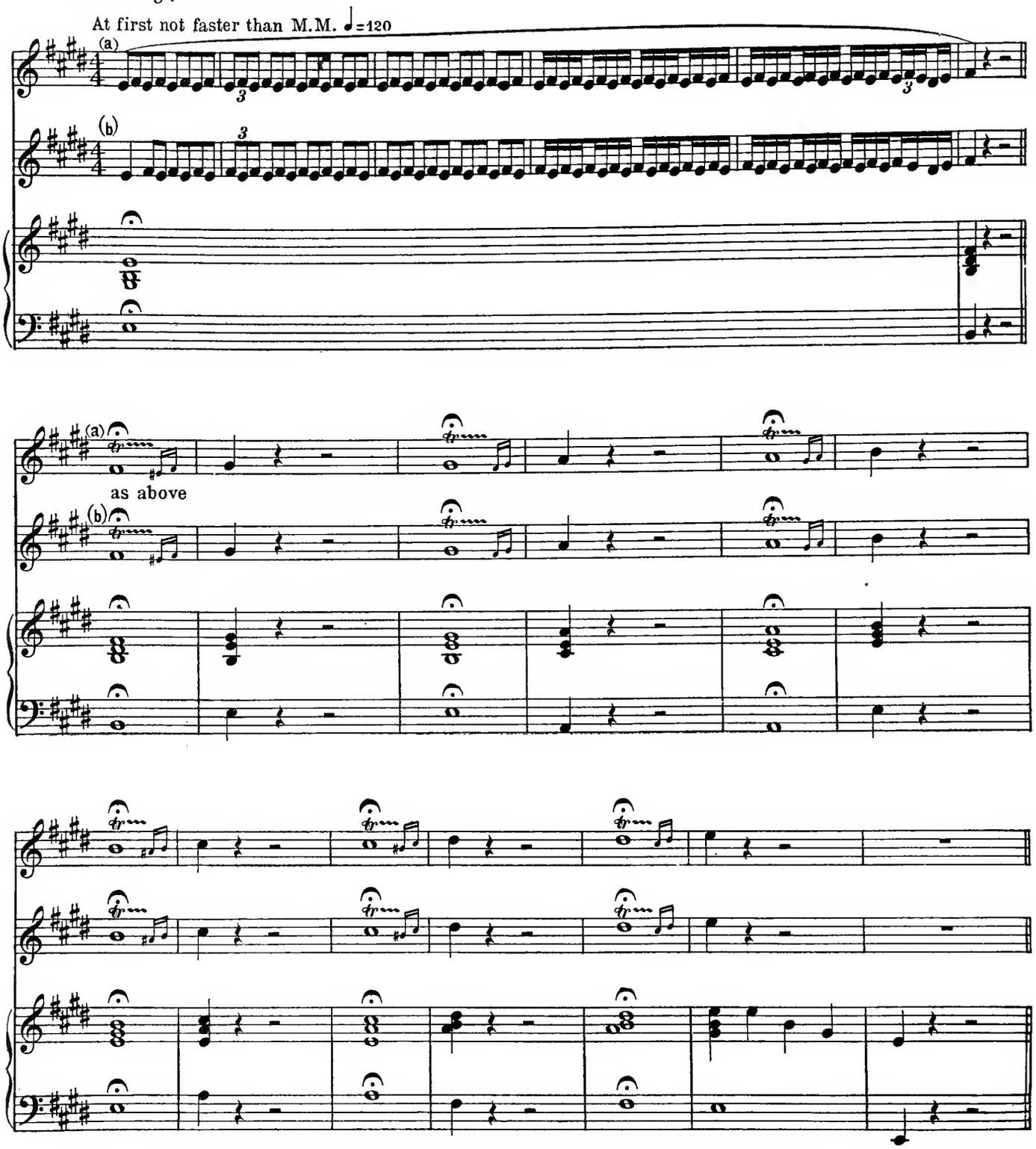
M. M. about ♩=72

and so on

For accompaniment see that of Ex. 88.

The tones forming the trill must be accurately intoned. Carefully guard against a gradual narrowing of the interval, or the trill will degenerate into a *tremolo* (see p. 21), or a *vibrato* in tune neither with the principal note nor with the auxiliary. [N.B. *Vibrato*, "a tremulous effect differing from the *tremolo* in not fluctuating from the pitch, partaking of the nature of a thrill, or a series of very rapid partial interruptions of the pitch." (Baker.)]

Exercise 134. The Trill.

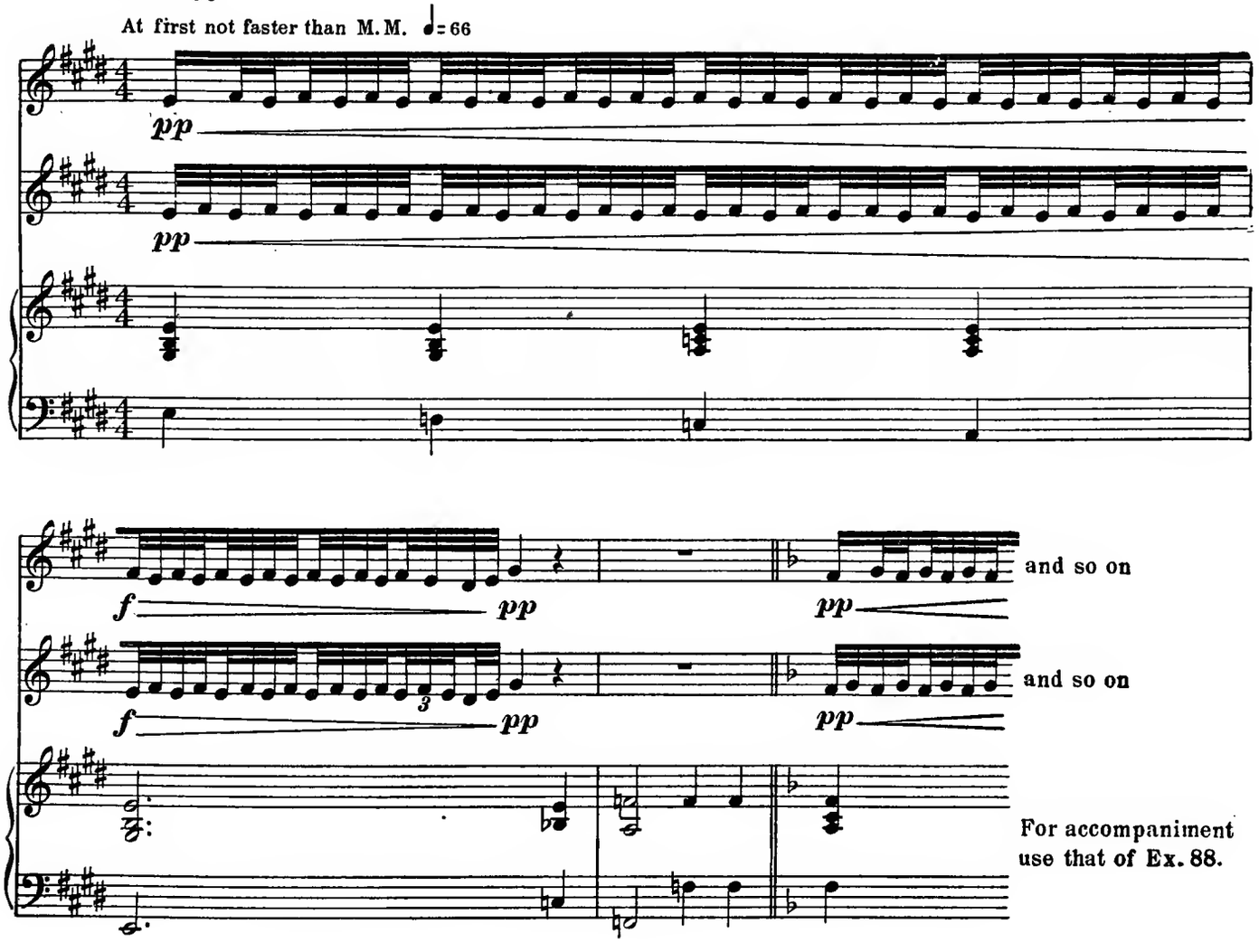


May be sung in other keys, with an accompaniment adapted from Exercise 93; also, the exercise itself may at first be abbreviated by omitting either the third or fourth measure, or both.

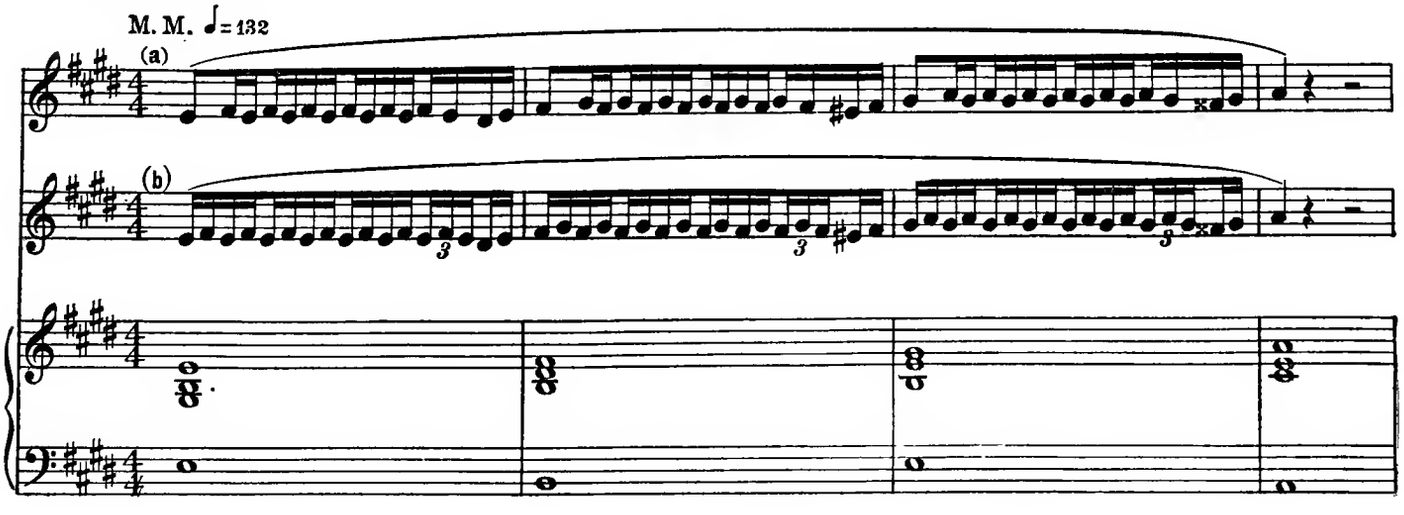
The trill is least effective and most difficult at the extremes of the compass; therefore, it must be satisfactorily accomplished in the "easy range" before taking in the higher and lower tones of the voice. When the trill occurs where two registers meet, both tones must be produced in the higher of the two registers. Deep, heavy voices are not suited for this embellishment.

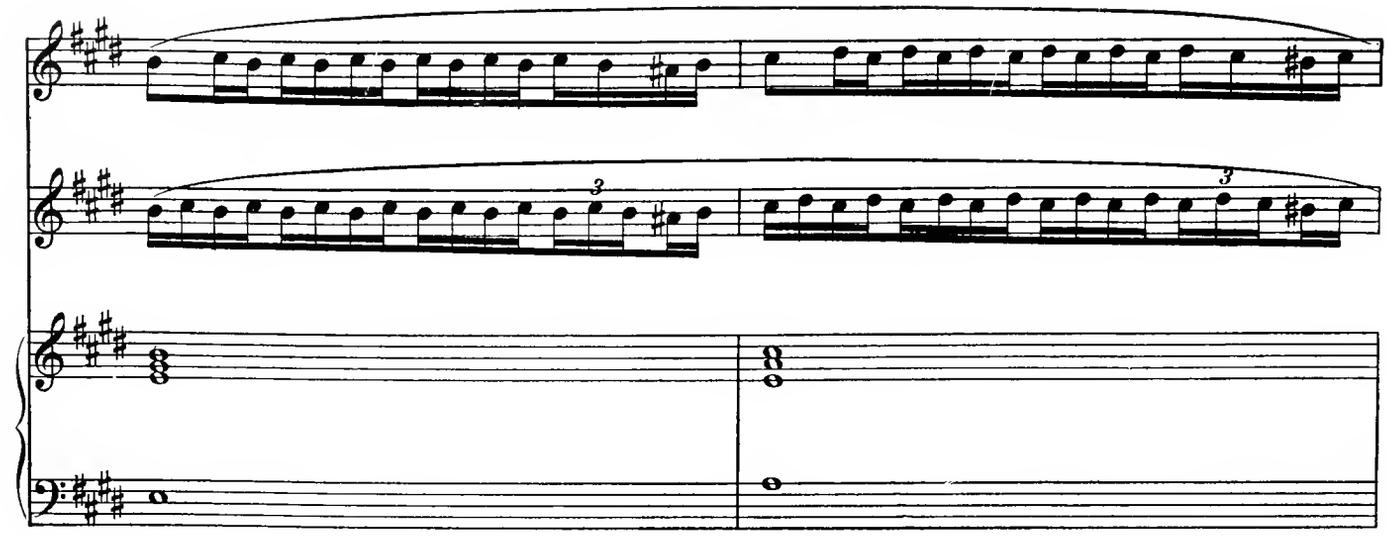
Practise 1st, *piano* throughout; 2nd, *mezzo forte* throughout; 3rd, *messa di voce* as indicated.

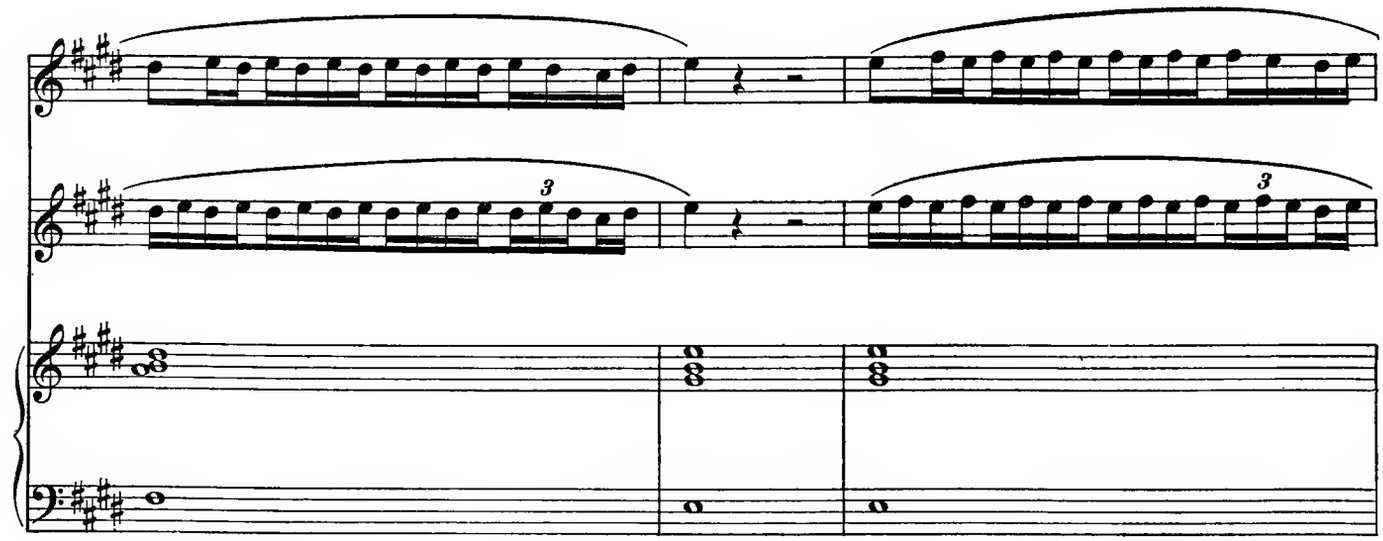
Exercise 135.

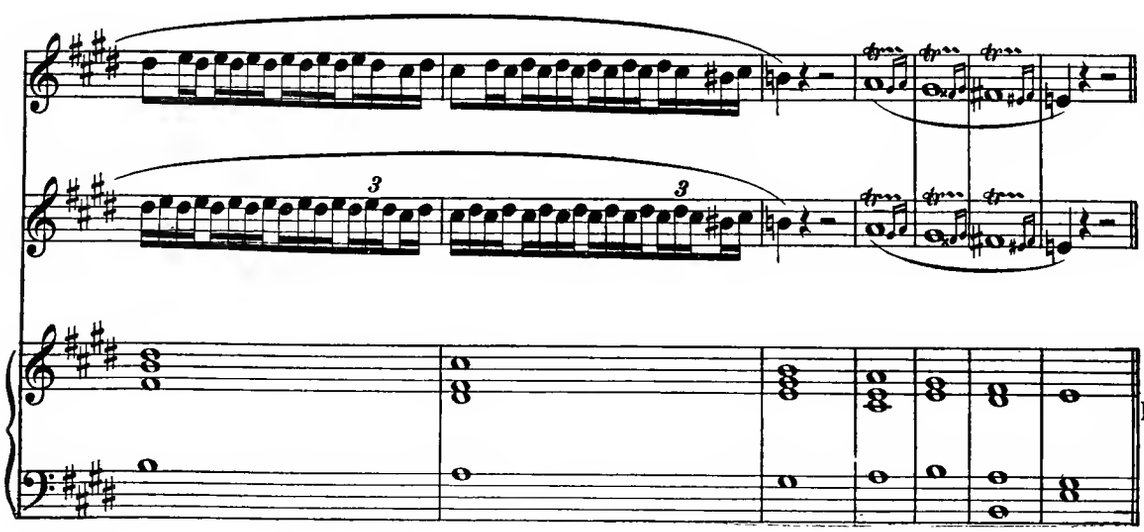


Exercise 136.









May be sung in other keys.

For accompaniment see Ex. 93.

RECITATIVO.

"All music, even the simplest, resembles poetry in requiring regularity of accent and system in cadence.[1] With regard to the former there is a greater strictness in music than in verse; for, with very rare exceptions, the accents recur at perfectly regular distances throughout a piece of music. The only analogy in music to prose is to be found in recitative, which is simply declamation sung instead of spoken." (Prout.)

(A) Ex. 69 (Appendix, page 190) is an example of *free recitative*, "in which the object of the composer has been to express as accurately as possible the sense of the text by the inflexions of the music, just as a good reader would deliver it; while the performer is left absolutely free in *tempo*, so as to be able to declaim it with more expression." (Prout.)

(B) Appendix No. 70 is an illustration of *recitativo a tempo*. "In this the vocal portion is declamatory, rather than melodious, just as is the case with the free recitative; but the accompaniment consists, not of plain chords, but of some rhythmic figure or figures, so that it is impossible for the singer to vary the time at his discretion." (Prout.)

Wagner's recitative differs from the above "in the perfectly natural musical inflection of the vocal part (the ancient cadences, etc., being abolished) and the richly instrumented and marvelously pregnant accompaniment." (Baker.)

EXPRESSION AND INTERPRETATION.

"As the tendency of *poetry* is to exalt the thought, so that of *music* is to exalt the *affections*. As the aspirations of the *poet* are to raise the mind to *higher* flights and sentiments, so those of the *musician* are to elevate it to a *higher* — and *fuller* — exaltation of the emotions. We read *poetry* for the *former*, and resort to *music* for the *latter;* and in *vocal* music *both* effects are produced if the *means* are adapted to the *end*. *Poetry* in its *external* form should be expressed in *language* that implies the elevation of the *sentiments*, and be composed in *rhythmical* or *metrical* lines. *Music*, in its *outward* form, is a composition of varied *sounds* or *tones*, expressed in such *style* as to imply the elevation of the *affections*, and composed in *rhythmical proportion*. What poetry is to *thought*, music is to *feeling*. As in *painting* or in *sculpture* we speak of the '*poetry* of *form*,' so *music* may be called the *poetry* of *sound;* and, internally, the *poetry* of *feeling* and *emotion*." (Bronson.)

"There is not any musicke of instruments, whatsoever, compared to that which is made of voyces, when ye voyces are good and ye same are well sorted and ordered." (William Byrd.)

The human voice is the most perfect musical instrument in existence and is capable of variation in expression to an extent unattainable with lifeless constructions.

In singing words, the *chiaroscuro* (light and shade) and the *timbre* (tone-color or quality) of the voice should be suitable to the sentiment expressed: — love or hate, hope or despair, joy or grief, etc., in all their phases.

The natural use of the voice in the expression of *congratulations*, as compared with it in the expression of *condolences;* in the reciting of a *martial* poem, as compared with the reciting of a *pastoral* one; the singing of a *pæan* or an *epithalamium*, as compared with the singing of a *lament* or an *epicedium*, are all easily realized illustrations of the principal *timbres* (clear and sombre) of the voice.

"A singer who is not able to *recite* his part according to the intention of the poet, cannot possibly *sing* it according to the intention of the composer." (Wagner.)

There is no real difference, as regards expression and feeling, between recitation and song; therefore, in studying a new song, the words should first be read over and over, and recited until their meaning is thoroughly understood.

The student should then mark exceptional breathing and cæsural places, using the sign ❜ for the former and the sign ∨ for the latter; also, words which demand special and peculiar emphasis may be marked — for example, a *pleading* emphasis thus: < (= a rapid *crescendo*); a *bold*, *forceful* emphasis thus: > (= a rapid *diminuendo*), or by the abbreviation *sf* (*sforzando*, "forced"); a somewhat *marked* emphasis thus: ∧ (*marcato*).

[1] CADENCE. "An harmonic formula (i. e., succession of chords) leading to a momentary or complete musical repose; the close or ending of a phrase, section or movement." (Baker.)

Places appropriate to either a sudden or a gradual change in pace (*tempo*), to either a sudden or gradual change in loudness (*dynamics*), more or less of a *pause* (hold) on a single note or a rest, a tender or a vigorous *portamento*, a *sospirando*, a *singhiozzo*, a *morendo*, a *sotto voce*, etc., as well as changes in *timbre*, may be indicated in the customary manner by words or signs (see page 19). In the expression of *intense feeling*, the *tremolo* or the *vibrato* may be used; but this, like the *portamento*, may be (and is, too often) very much overdone, and so, instead of being the agreeable effect imagined by the singer, becomes in reality a disagreeable defect to an auditor.

Of course, there is much of *true expression* and *accentuation* which cannot be expressed by written signs, and which only the good taste and culture of an artist can reveal.

The best source of instruction, after that of an experienced teacher, is hearing first-class artists, *instrumental* as well as vocal. The student should avail himself of such opportunity as often as possible. In this way he will gain knowledge of inestimable value.

Young singers often ruin the beauty and freshness of their voices, making them sound old and worn-out, either by hurrying and forcing their progress, or in vain attempts to imitate the matured *timbre* of experienced singers whose voices have been ripened by years of well-directed and conscientious study.

"Every pupil should keep before his mind as the goal of his ambition, to make his voice an instrument capable of producing beautiful tones; and let him set this down for a fact, that beauty of tone and ease of production are so interrelated that you can not have the one without the other. The two form the foundation of good singing and the long life of the voice. Everything that is correctly used will grow strong by use. The voice that is easily produced will grow more powerful with each year. But let power or range be the goal, let the pupil bend all his energies toward getting as much volume as possible from his voice, and just as surely the voice will lose whatever quality it may have had, sound forced and labored, and in the end be another ruined voice to add to the list." (Karleton Hackett.)

Finally, after having perfected both vocal and verbal technique, the student must give some attention to

Facial Expression,

which should be a natural reflection of that of the voice, and which in singing displays itself chiefly in the play of the features around the eyes; for example:

1. "*Looking downward*, they express grief, perplexity, diffidence, shame, humility, disappointment.
2. *Upward* or *raised* — joy, delight, hope, pride, admiration.
3. *Forward* — determination, courage.
4. *Averted* — disgust, aversion, listening.
5. *Around* — tranquillity, satisfaction, self-complacency.
6. *Rolling the eyes* — expresses despair, rage, madness, jealousy.
7. *Glaring* — madness, revenge, distraction, pain, rage, jealousy.
8. *Staring* — boasting.
9. *Vacant* — despair.
10. *Fixed and wide* — fear, terror, despair, consternation.
11. *Flashing* — malice, anger.

"The Brows, *when natural*, express veneration, tranquillity; *when knit*, jealousy, anger, remorse, hatred; *when elevated*, admiration, wonder, fear, terror, desire, joy.

"The Head also is expressive in position and motion: *Erect*, it indicates dignity, confidence, courage, honor; *thrown back*, pride, vanity, mirth; *inclined forward*, humilty, diffidence, shame, grief; *inclined aside*, langour, indifference; *assenting* or *nodding*, agreement, consent, acceptance; *denying* or *shaking*, dissent, denial, disapproval; *tossing*, disdain, scorn, anger." (Potter.)

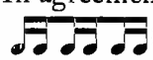
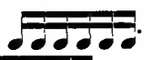
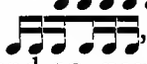
Nervous and inexperienced singers often allow the face to become dull and expressionless, while others, probably from an honest endeavor to carry out the favorite adage, "pleasant face makes pleasant tone," will put on a smirk at the beginning of a song and carefully wear it, scarcely varying a single crease, right through to the end.

APPENDIX.

Miscellaneous Passages Selected from Standard Works and adapted for the practice and study of

INTONATION, STYLE, TIMBRE, SOSTENUTO, COLORATURA, AGILITY, FLEXIBILITY, LEGATO, STACCATO, MARCATO, PORTAMENTO, RADDOPPIATO, DOTTED NOTES, TRIPLETS, SYNCOPATION, EMBELLISHMENTS, RECITATIVO, CADENZAS, etc.

In all these passages, the Breathing-places, Phrasing, and Expression, are carefully marked for Practice in Interpretation. The signs for inspiration and retention (, ⊢) placed at the commencement of each selection are intended to remind the student, that, after each *inspiration* throughout the selection in practice, he must steadily and calmly "hold the breath" for a moment. (See Footnote, page 47.)

In the following pages, the notes on which special accent-marks (^ or >) are placed, must never be inordinately forced. The strength of an accent is regulated by its situation, and the character of the passage in which it occurs. In a vigorous passage, like No. 29, for example, the accentuation will be very emphatic, or *ben marcato* (well marked); whilst in a passage like No. 42, it will be as in ordinary speech — felt rather than heard. In No. 16 the note on "I" is marked > as a reminder that the metrical accent has its place there. Phrases which commence with three notes in a weak part of a measure of simple time, are often improperly accentuated on the *first* of the three notes. Similarly in No. 49, where three 16th-notes are to be sung to the *one syllable* "A." It is a common fault with pupils to accent the first of the three, singing them in the manner of a triplet. These notes are usually written in one group, thus ; but in the illustration (No. 49) they are written thus , a grouping which, without the aid of the special mark (>), should sufficiently indicate the proper accentuation. A thorough comprehension of time and time-signatures would make the commission of such errors well nigh impossible. (See page 11 *et seq.*) In agreement with the time-signature of No. 38, the groups of six 16th-notes are subdivided into three twos,  ; ordinarily, the six notes are written thus,  . Students, in their accentuation of this passage, often subdivide the group into two threes,  , producing an effect very different from that required by the composer. Review Variations 19 and 20, page 81. These long florid passages are, in many instances, more or less exact imitations or repetitions, on different degrees of the scale, of some one initial figure or pattern. In No. 38 the second measure *tonally* imitates the first measure; if it were a *real* and exact imitation, G and D would have to be sharped, which would take it out of the original tonality (Key of D major) into that of E major. The student should similarly analyze other passages (see Nos. 30, 32, 35, 39, 41, 43, 45, 54, 55, 64, etc.). When studying such passages the student should first thoroughly learn the initial figure (or figures), and practise each repetition well before singing the whole passage.

Passages like that to be sung to the word "charming" in No. 13 must be lightly, smoothly (*legato*) and distinctly rendered. Particularly note in this passage the change from 32nd-notes to 16th-notes; when properly performed it is indeed a "charming" bit of vocalization, otherwise it becomes just an ugly smear of sound. The high B flat must be taken clearly and calmly — turn the corner, so to speak, gracefully; one so often hears this B flat taken with a rush and, if reached at all, only hurriedly touched as though it were something hot.

Within the customary *long* curved lines of the cadenzas Nos. 76 to 80, *short* subsidiary curved lines have been added. The accentuation implied thereby very considerably simplifies the execution of what, at first sight, may seem to be an extremely difficult passage. In the finished performance of a cadenza this accentuation, of course, must never be *unduly* prominent.

Finally, it must be stated that very few of these special markings for accent, etc., will be found in the original editions; in this Method they are simply *suggestive* interpretations for the purpose of instruction and practice. The experienced teacher may (*a piacere*) interpret many of the passages altogether differently.

"Get your voice disciplined and clear, and think only of accuracy. If you have any soul worth expressing, it will show itself in your singing." (Ruskin.)

Sources of the Excerpts in the Appendix.

1 "O thou that tellest" (*Messiah*) Händel.
2 "Angels, ever bright and fair" (*Theodora*) Händel.
3 "The trumpet shall sound" (*Messiah*) Händel.
4 "Thy glorious deeds" (*Samson*) Händel.
5 "A May Morning" (*Song*) Denza.
6 "Slumber, beloved" (*Christmas Oratorio*) Bach.
7 "Thy glorious deeds" (*Samson*) Händel.
8 "Ev'ry valley" (*Messiah*) Händel.
9 "Oh, had I Jubal's lyre" (*Solomon*) Händel.
10 "Sacred raptures" (*Solomon*) Händel.
11, 12 "Thus saith the Lord to Cyrus" (*Belshazzar*) Händel.
13 "With verdure clad" (*Creation*) Haydn.
14 "The marv'lous work" (*Creation*) Haydn.
15 "With verdure clad" (*Creation*) Haydn.
16 "Honour and arms" (*Samson*) Händel.
17 "Let the bright seraphim" (*Samson*) Händel.
18 "Dear love! thine aid!" (*Samson and Delilah*) Saint-Saëns.
19 "I will extol Thee" (*Abraham*) Molique.
20 "Pro peccatis" (*Stabat Mater*) Rossini.
21 "The daughters of the city" (*Rebekah*) Barnby.
22 "From mighty kings" (*Judas Maccabæus*) Händel.
23 "Honour and arms" (*Samson*) Händel.
24, 25 "When warlike emblems" (*Occasional Oratorio*) Händel.
26 "Now vanish" (*Creation*) Haydn.
27 "Let the bright seraphim" (*Samson*) Händel.
28 "Pluck, root and branch" (*Esther*) Händel.
29 "From mighty kings" (*Judas Maccabæus*) Händel.
30 "Honour and arms" (*Samson*) Händel.
31 "Most beautiful appear" (*Creation*) Haydn.
32 "When warlike ensigns" (*Occasional Oratorio*) Händel.
33 "The Lord worketh wonders" (*Judas Maccabæus*) Händel.
34 "On mighty pens" (*Creation*) Haydn.
35 "Honour and arms" (*Samson*) Händel.
36 "Hear ye, Israel" (*Elijah*) Mendelssohn.
37 "Waft her, angels" (*Jephtha*) Händel.
38 "O thou that tellest" (*Messiah*) Händel.
39 "From mighty kings" (*Judas Maccabæus*) Händel.
40 "Ev'ry valley" (*Messiah*) Händel.
41 "The Lord worketh wonders" (*Judas Maccabæus*) Händel.
42 "Guardian angels" (*Triumph of Time and Truth*) Händel.
43 "In the battle" (*Deborah*) Händel.
44 "The Lord is great" (*Creation*) Haydn.
45 "Why do the nations" (*Messiah*) Händel.
46 "With verdure clad" (*Creation*) Haydn.
47 "Pour forth no more" (*Jephtha*) Händel.
48 "I follow Thee" (*St. John Passion*) Bach.
49 "O thou that tellest" (*Messiah*) Händel.
50 "When this scene" (*Crucifixion*) Spohr.
51 "Arm, arm, ye brave" (*Judas Maccabæus*) Händel.
52 "L' Été" [Summer] (*Song*) Chaminade.
53 "Cujus animam" (*Stabat Mater*) Rossini.
54 "Thy glorious deeds" (*Samson*) Händel.
55 "From mighty kings" (*Judas Maccabæus*) Händel.
56 "But who may abide" (*Messiah*) Händel.
57 "On mighty pens" (*Creation*) Haydn.
58 "Inflammatus" (*Stabat Mater*) Rossini.
59, 60 "Jewel Song" (*Faust*) Gounod.
61 "How vain is man" (*Judas Maccab.*) Händel.
62 "Farewell, ye limpid springs" (*Jephtha*) Händel.
63 "L' Été" [Summer] (*Song*) Chaminade.
64 "Thy mighty power" (*Song*) Novello.
65 "Why do the nations" (*Messiah*) Händel.
66 "Il Bacio" (*Song*) Arditi.
67 "Carnival of Venice" (*Song*) Benedict.
68 "Shadow Song" (*Dinorah*) Meyerbeer.
69 "I mourn as a dove" (*St. Peter*) Benedict.
70 "To Her Portrait" (*Song*) Parrott.
71 "El Wuish" (*Song*) Parrott.
72 "Once more has heaven" (*Paradise Lost*) Rubinstein.
73 "Thy rebuke" (*Messiah*) Händel.
74 "For behold" (*Messiah*) Händel.
75 "Ha! Ho! Ward of the woods!" (*Parsifal*) Wagner.
76 "Infelice" (*Ernani*) Verdi.
77 "Com' è bello" (*Lucrezia Borgia*) Verdi.
78 "Io l'udia" (*Torquato Tasso*) Donizetti.
79 "Parmi veder" (*Rigoletto*) Verdi.
80 "Bel raggio" (*Semiramide*) Rossini.

Appendix.

See List of Sources, on page opposite.

1 Andante (♪=152)

mf

Be - hold your God! Be - hold your God! God!

2 Larghetto (♪=60)

p

Take, O take me to your care.

3 Pomposo ma non allegro (♩=100)

mf

The trum - pet shall sound, the trum - pet shall

mf f p

cresc. mp

sound and the dead shall be rais'd.

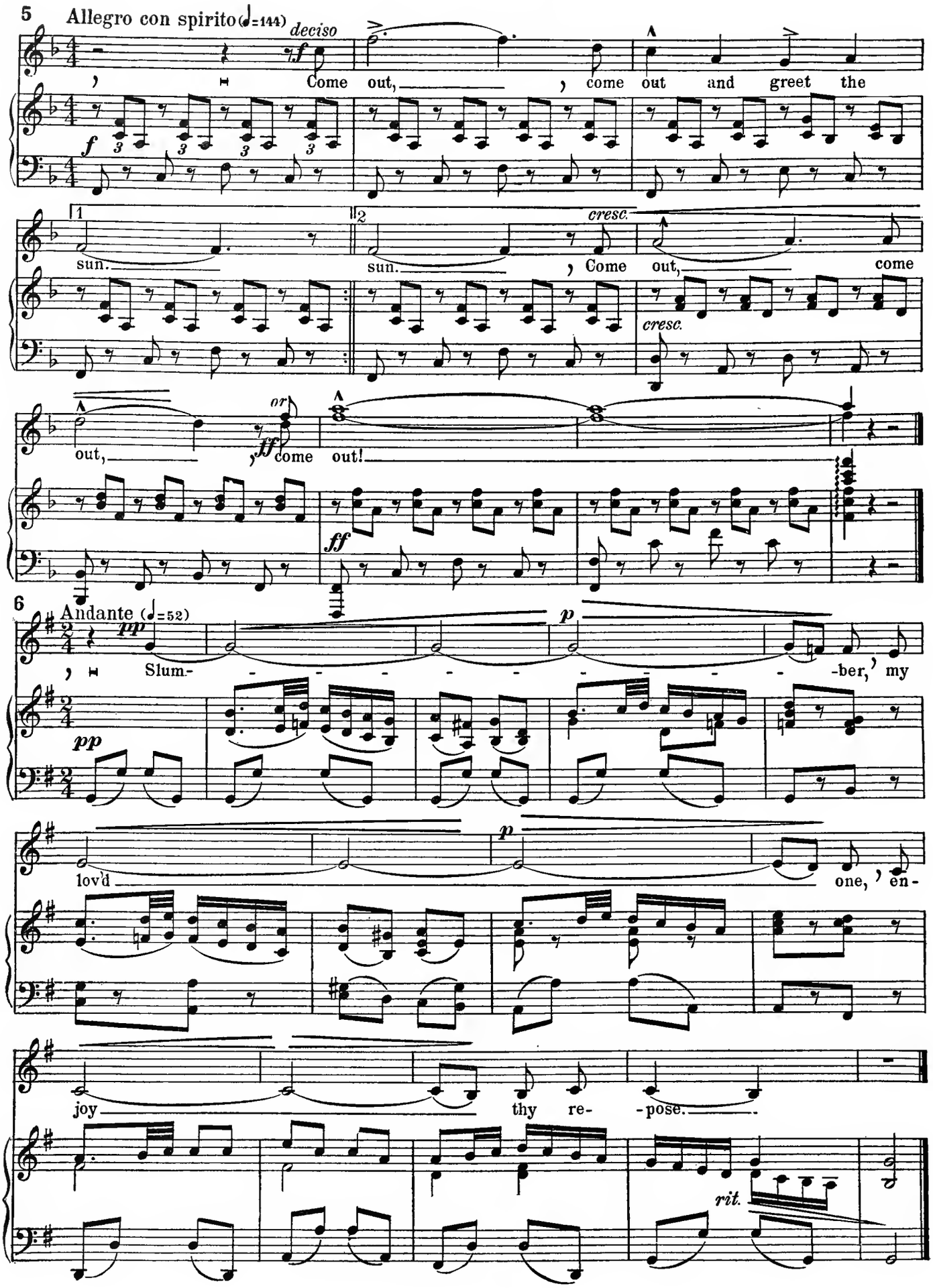
cresc. f p cresc.

4 Allegro (♩=116)

mp

Whilst airs of joy from thence did flow.

p cresc.


5
Allegro con spirito (♩=144)
deciso
f
Come out, come out and greet the
sun.
sun.
Come out, come
cresc.
out,
or
ff
come out!
6
Andante (♩=52)
pp
p
Slum- -ber, my
lov'd one, en-
joy thy re- -pose.
rit.

7 Allegro (♩=116)

mf rit. f rall.

Thy glo - rious deeds in - spir'd my tongue, whilst airs of joy from thence did flow.

mp colla voce rall.

8 Andante (♩=72)

p

Ah, ah!

p

9 Allegro (♩=100)

mf

Re- -joice.

p

10 Maestoso (♩=100)

p

Warm.

p

11 Largo e pomposo (♩=108)

mf

And cut a - sun - der the bars of i - ron.

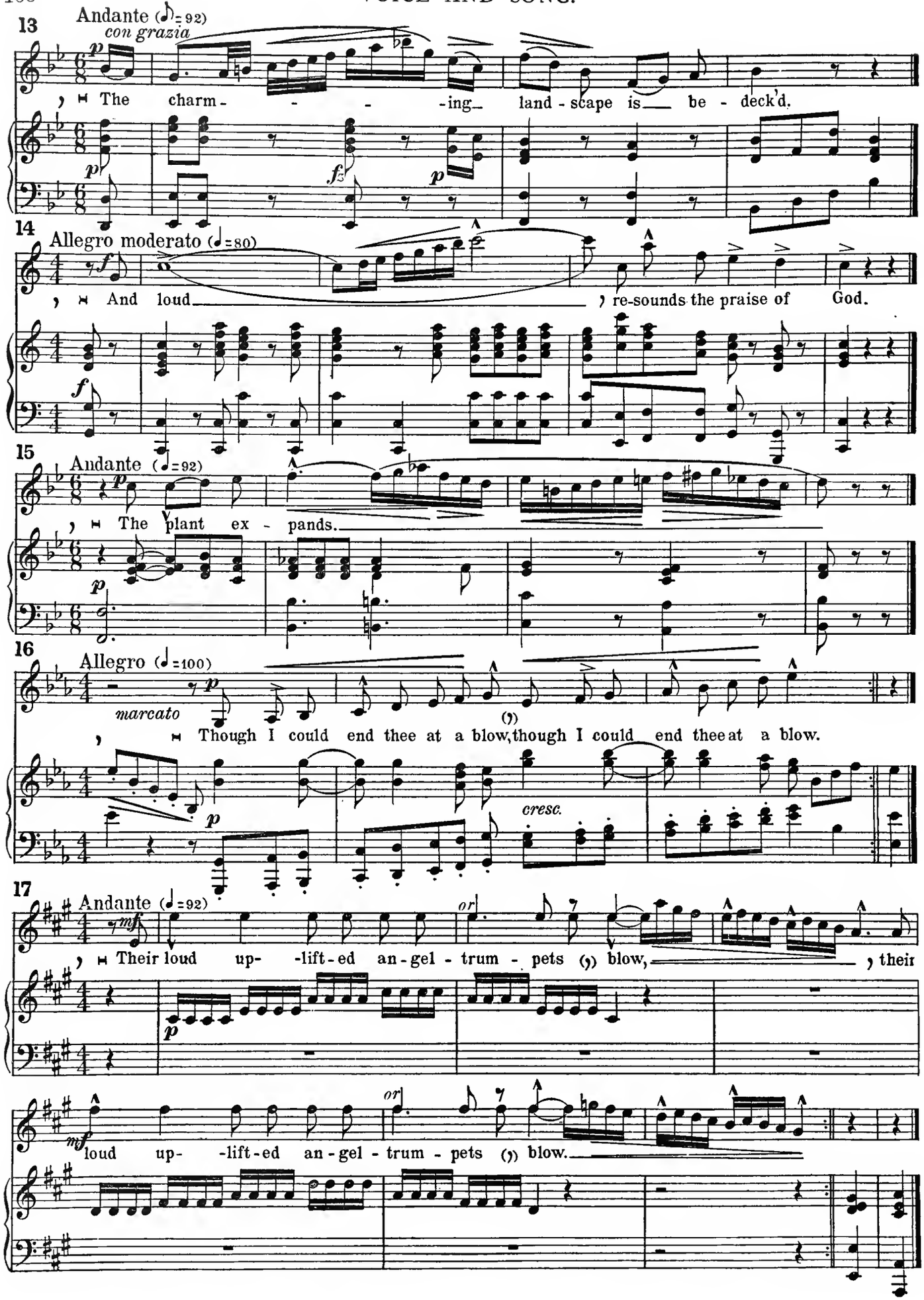
p

12 Largo e pomposo (♩=108)

mf

That from the ris - ing to the set - ting sun.

p p


13
Andante (♪=92)
con grazia
The charm- - - -ing land-scape is be-deck'd.
14
Allegro moderato (♩=80)
And loud re-sounds the praise of God.
15
Andante (♩=92)
The plant ex-pands.
16
Allegro (♩=100)
marcato
Though I could end thee at a blow, though I could end thee at a blow.
cresc.
17
Andante (♩=92)
Their loud up- -lift-ed an-gel-trum-pets blow, their
or
loud up- -lift-ed an-gel-trum-pets blow.

18 Moderato (♩ = 92)

mf *accel.* *cresc.*

Mine! mine! by my wiles I sur - round

accel. *cresc.*

a tempo *f*

him, My will-ing slave thro' life (?) he's led!

f *a tempo*

19 Allegro moderato (♩ = 112)

mf *cresc.*

Let all flesh, let all flesh bless His ho-ly name.

p *cresc.* *f*

20 Allegro maestoso (♩ = 80)

p

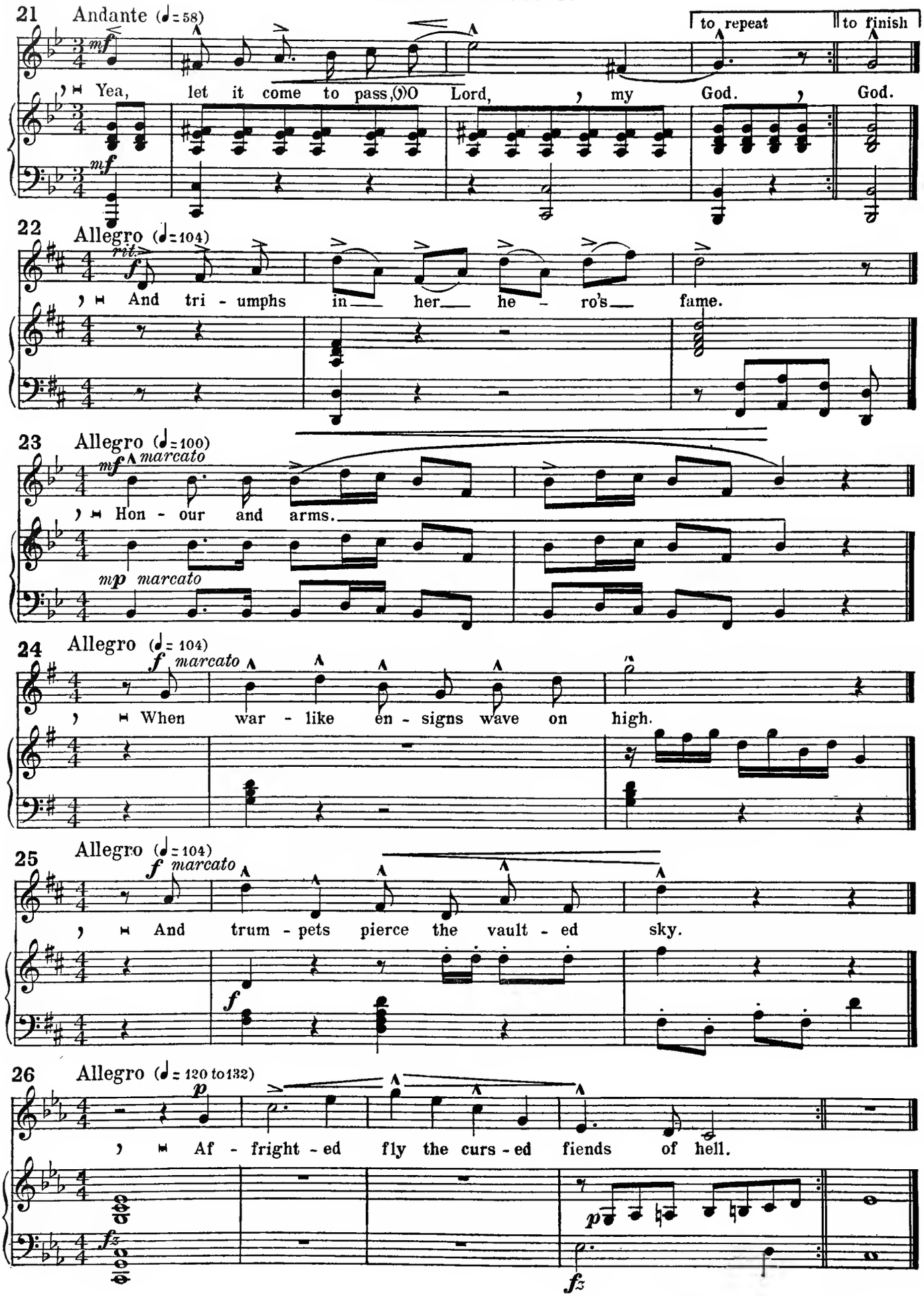
Through the

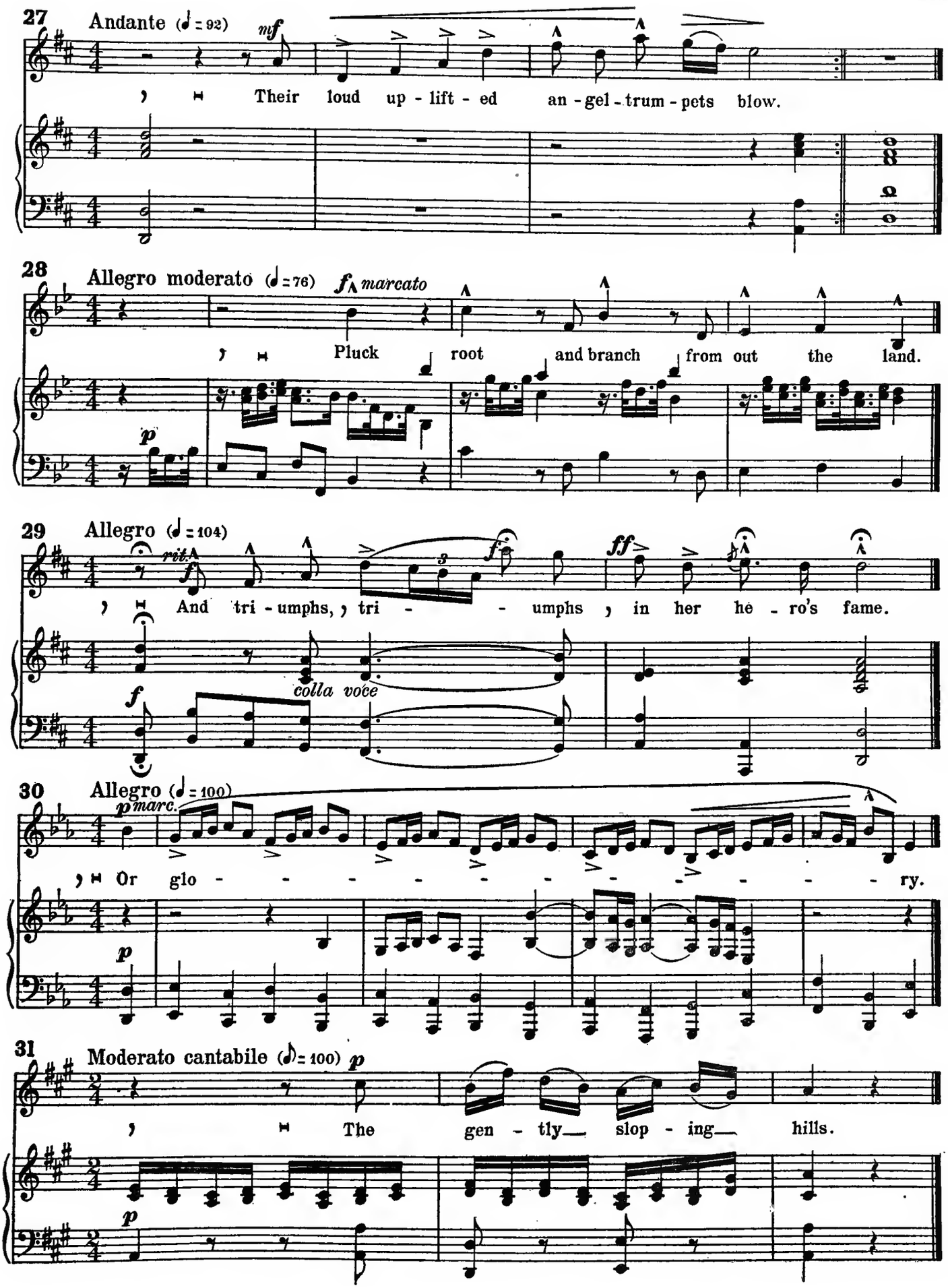
f *sotto voce*

dark-ness Thou wilt lead me, In my trou - ble

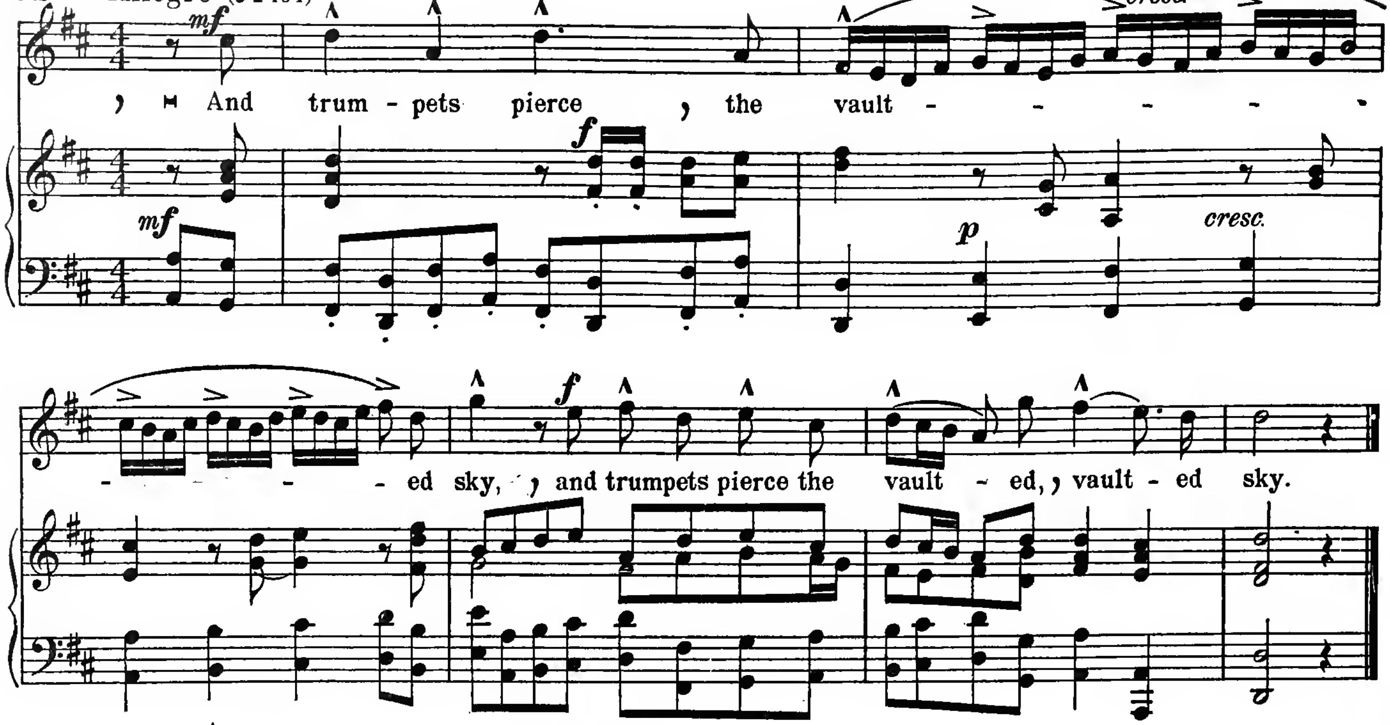
Thou wilt heed me, *tr* And from danger set me free.

f *sf* *sf* *pp*

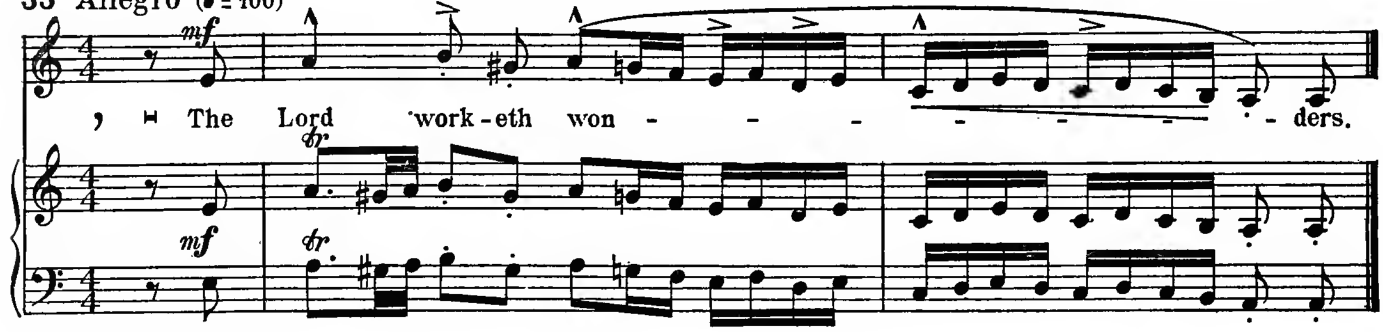

21 Andante (♩= 58)
mf
to repeat
to finish
Yea, let it come to pass, O Lord, my God. God.
22 Allegro (♩= 104)
rit.
f
And tri - umphs in her he - ro's fame.
23 Allegro (♩= 100)
mf marcato
Hon - our and arms.
mp marcato
24 Allegro (♩= 104)
f marcato
When war - like en - signs wave on high.
25 Allegro (♩= 104)
f marcato
And trum - pets pierce the vault - ed sky.
f
26 Allegro (♩= 120 to 132)
p
Af - fright - ed fly the curs - ed fiends of hell.
fz
p
fz


27
Andante (♩ = 92)
mf
Their loud up - lift - ed an - gel - trum - pets blow.
28
Allegro moderato (♩ = 76)
f marcato
Pluck root and branch from out the land.
p
29
Allegro (♩ = 104)
rit.
f
And tri - umphs, tri - - umphs in her he - ro's fame.
ff
colla voce
f
30
Allegro (♩ = 100)
p marc.
Or glo - - - - - - - - - - - ry.
p
31
Moderato cantabile (♪ = 100)
p
The gen - tly slop - ing hills.
p

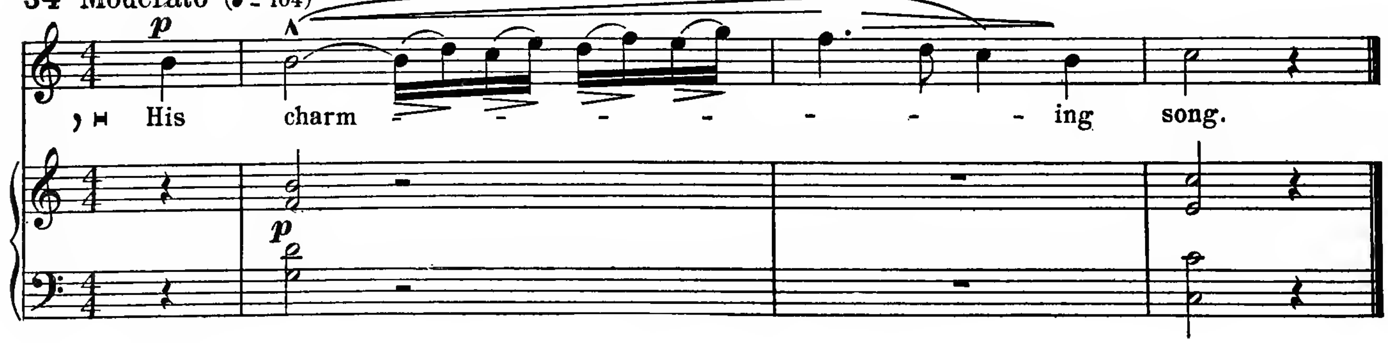
32 Allegro (♩= 104)



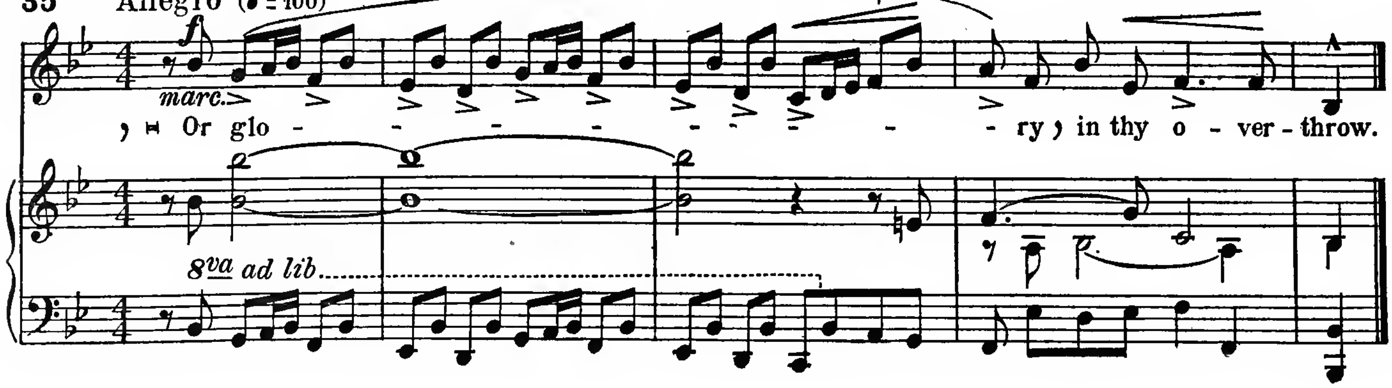
33 Allegro (♩= 100)

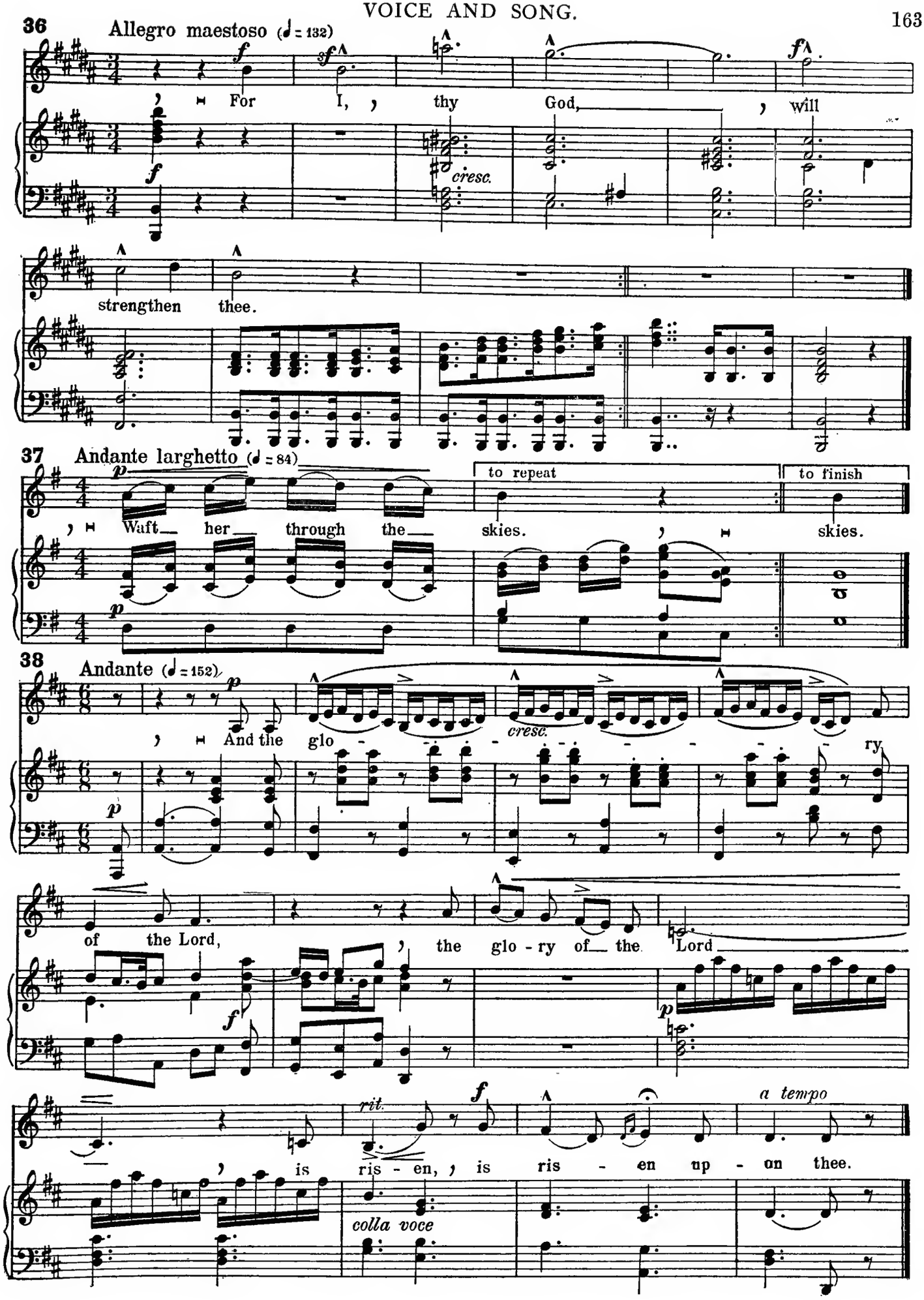


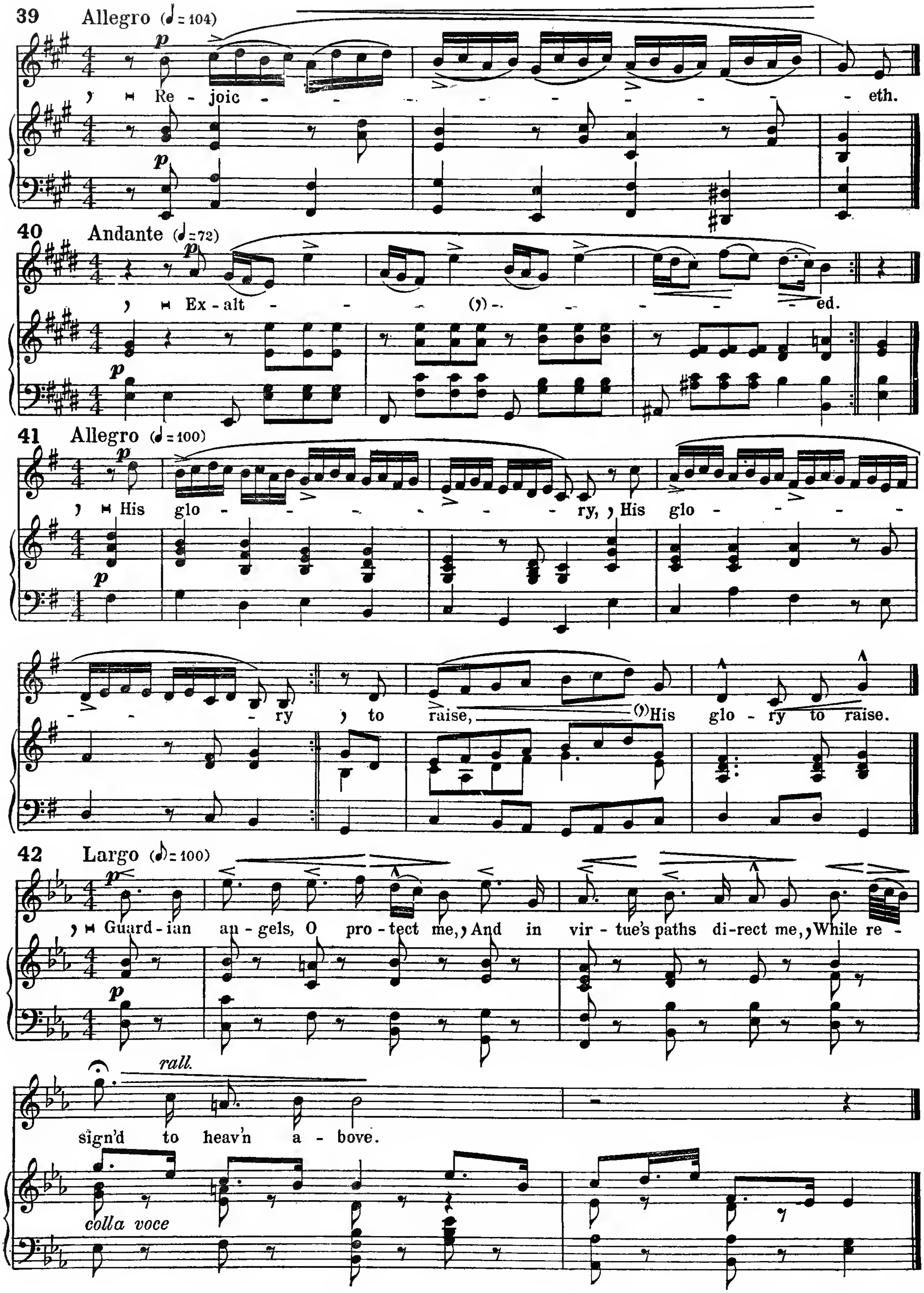
34 Moderato (♩= 104)

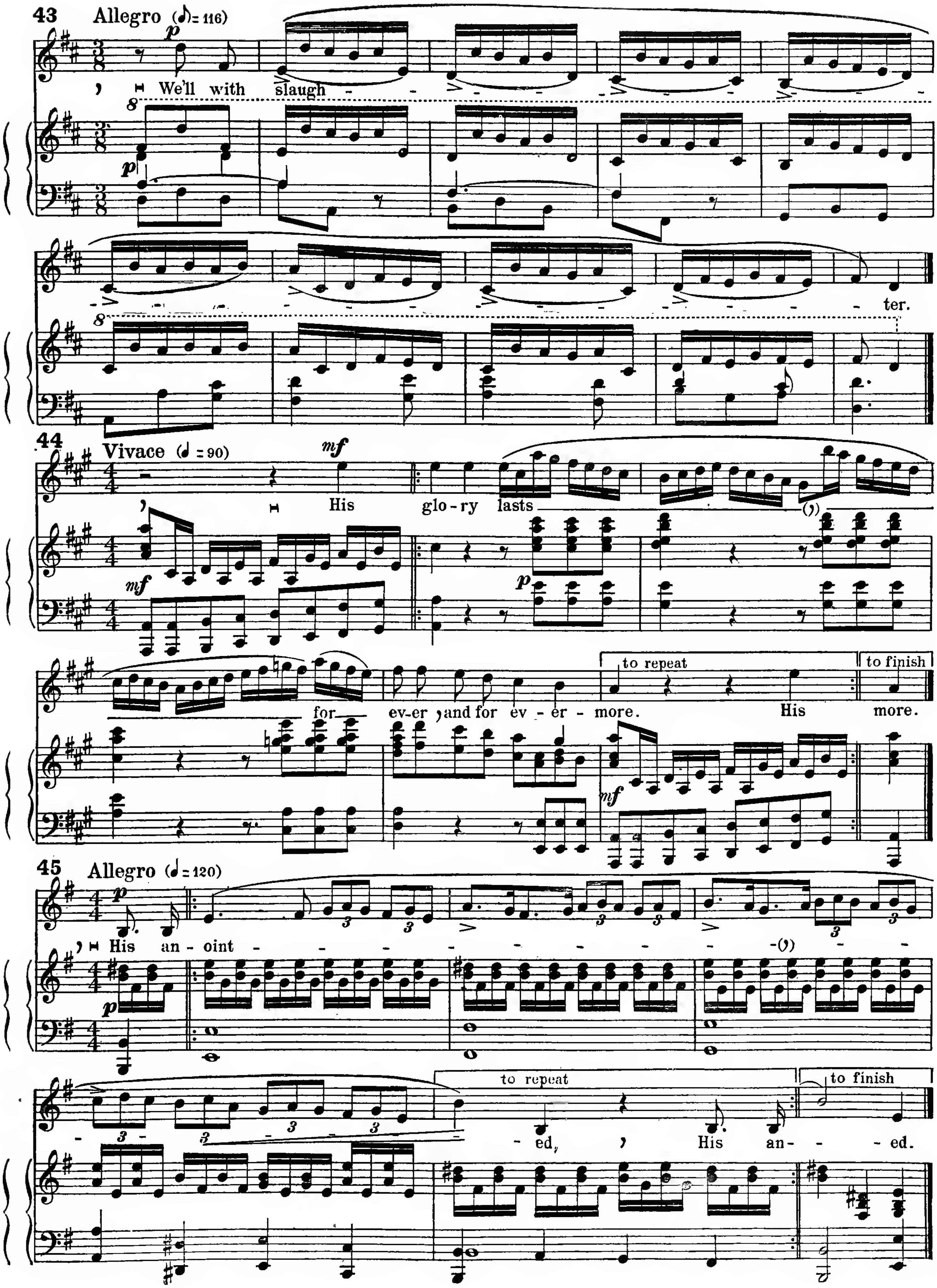


35 Allegro (♩= 100)




36
Allegro maestoso (♩ = 132)
For I, thy God, will
cresc.
strengthen thee.
37
Andante larghetto (♩ = 84)
to repeat
to finish
Waft her through the skies.
skies.
38
Andante (♩ = 152)
And the glo - ry
cresc.
of the Lord, the glo - ry of the Lord
rit.
a tempo
is ris - en, is ris - en up - on thee.
colla voce


39 Allegro (♩= 104)
Re - joic - eth.
40 Andante (♩= 72)
Ex - alt - ed.
41 Allegro (♩= 100)
His glo - ry, His glo - ry to raise, His glo - ry to raise.
42 Largo (♪= 100)
Guard - ian an - gels, O pro - tect me, And in vir - tue's paths di - rect me, While re - sign'd to heav'n a - bove.
rall.
colla voce


43 Allegro (♪ = 116)
We'll with slaugh - - - - - - - - - - - - - - - - ter.
44 Vivace (♩ = 90)
His glo-ry lasts for ev-er and for ev - er - more.
to repeat
His
to finish
more.
45 Allegro (♩ = 120)
His an - oint - - - - - - - - - - ed,
to repeat
His an- - - ed.
to finish

46 Andante (♪ = 96)

Ex - pands.

47 Vivace (♩ = 100)

To i - dols deaf and vain.

48 Largo (♪ = 72)

Should ev - er my life be en - com - passd with sad - - ness, with sad - - ness.

49 Andante (♪ = 120)

A - rise, a - rise, a - rise.

50 Larghetto (♪ = 100)

I o - bey.

51 Allegro (♩ = 96)

Will strength - - - - - - - - - - en.

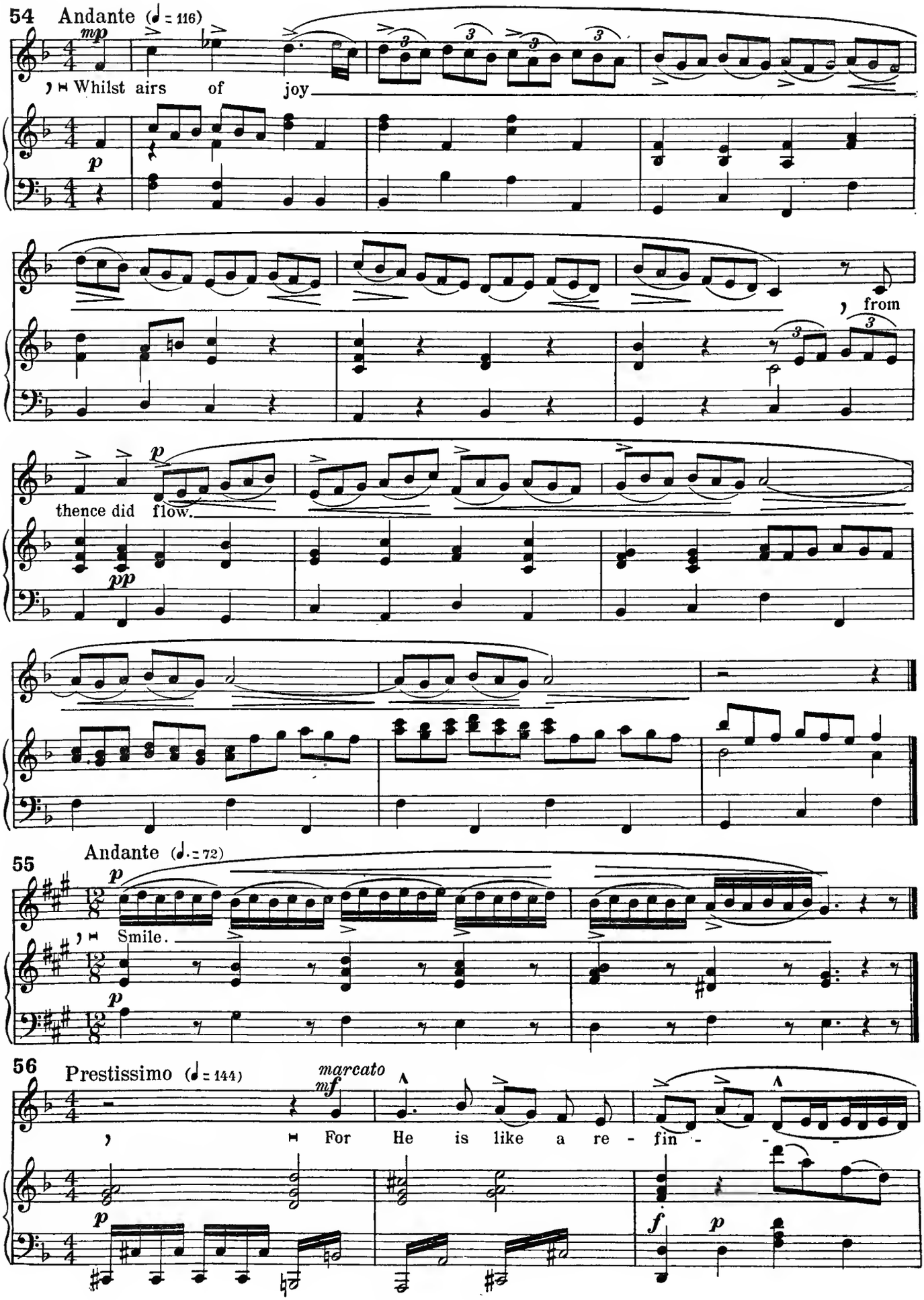
52 Allegro (♩ = 88)

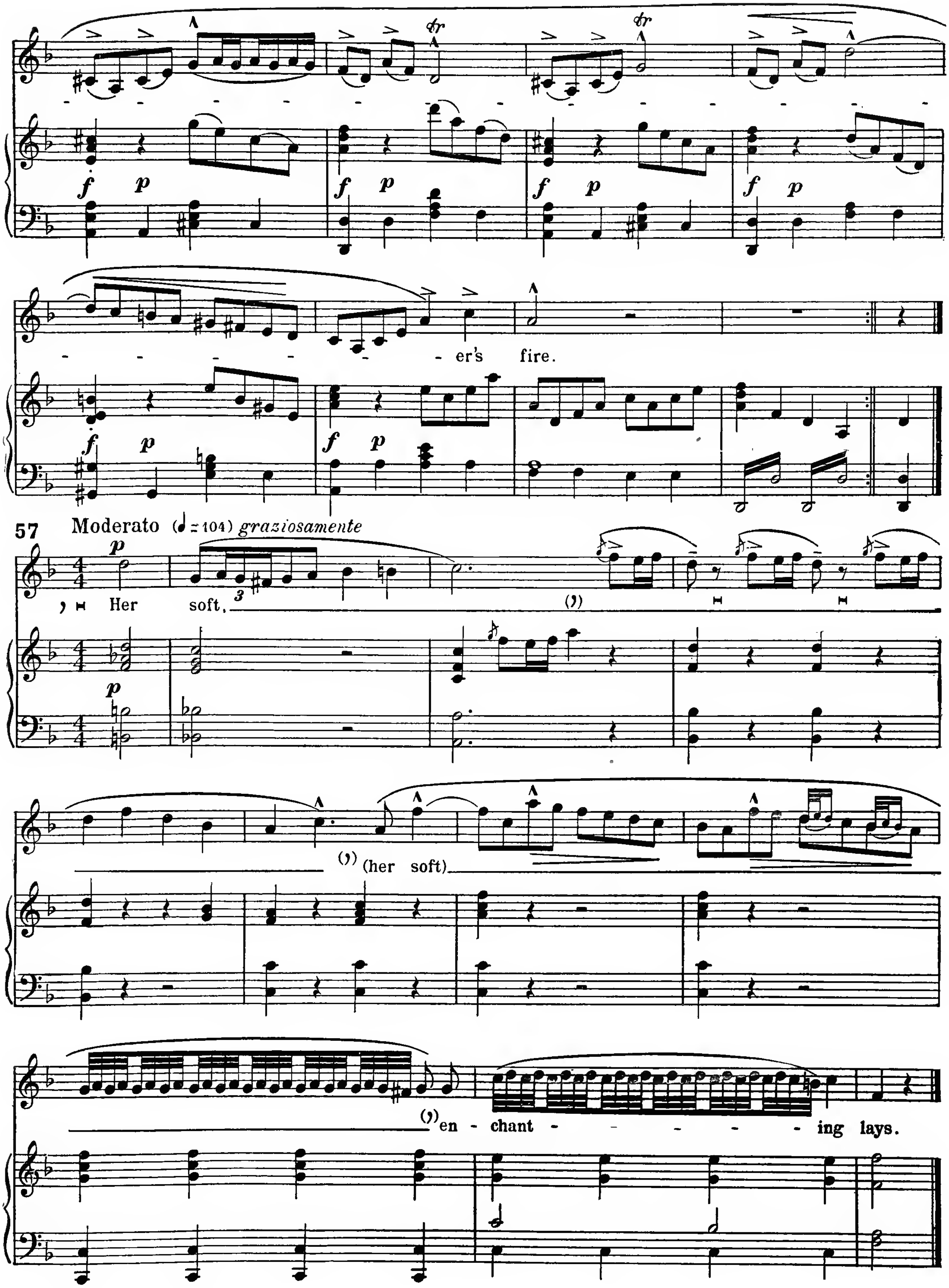
Ah, sweet bird of spring.

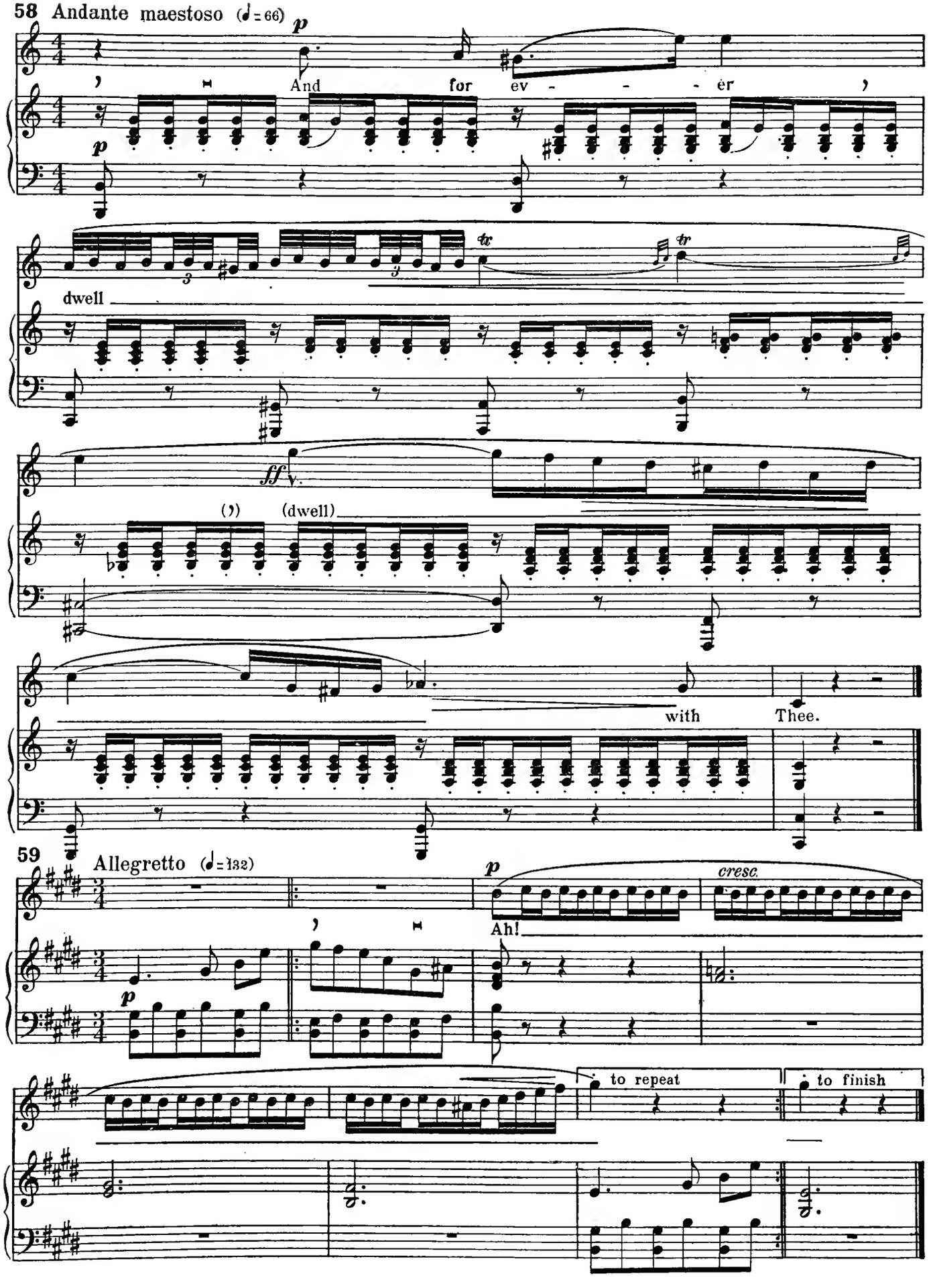
53 Allegro maestoso (♩ = 100)

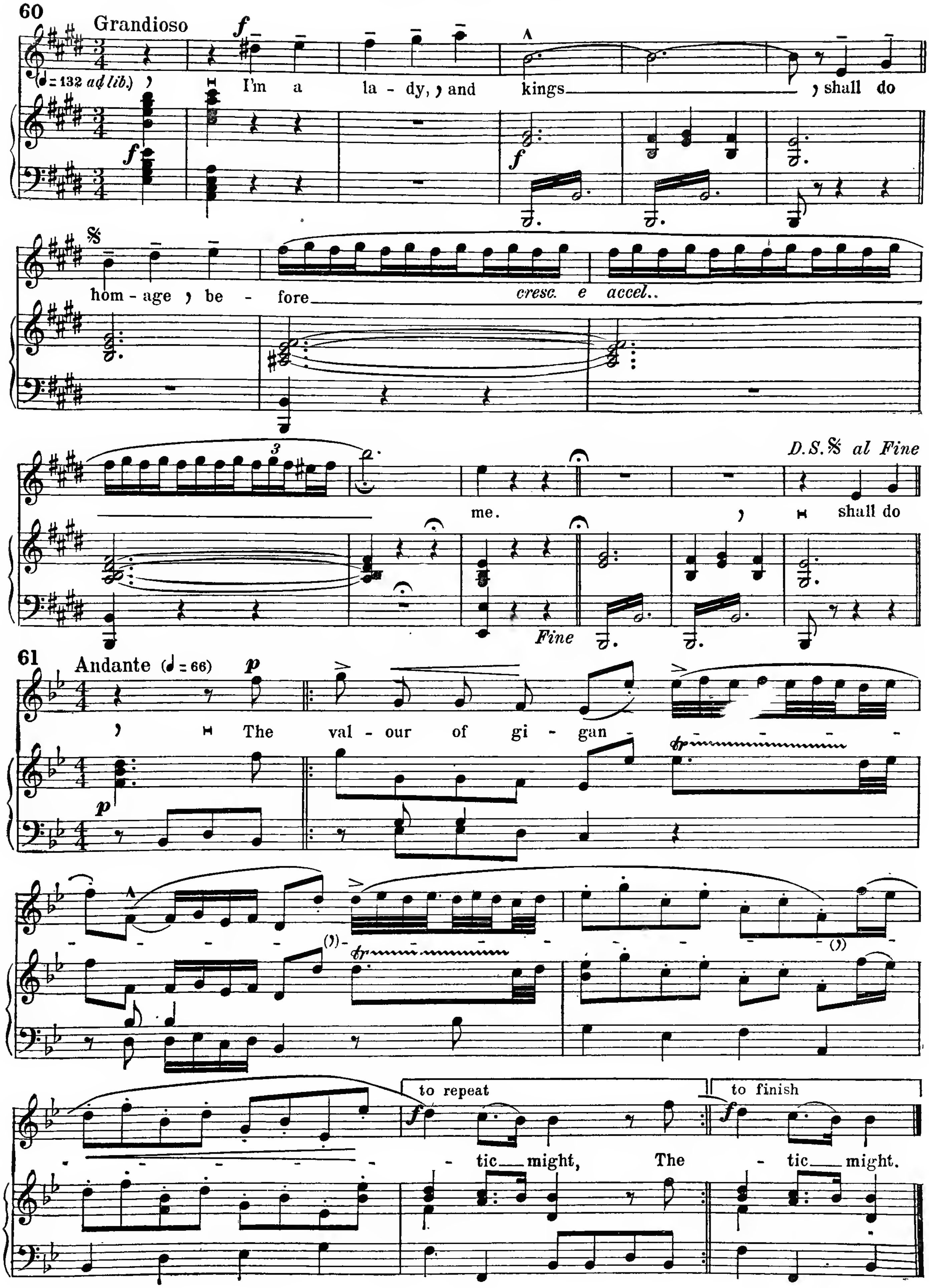
Lord, in - cline Thine ear, (,) and hear me, Let (,) Thy lov - - - ing - kind - - - - ness cheer me, When I hum - - - bly pray to Thee.

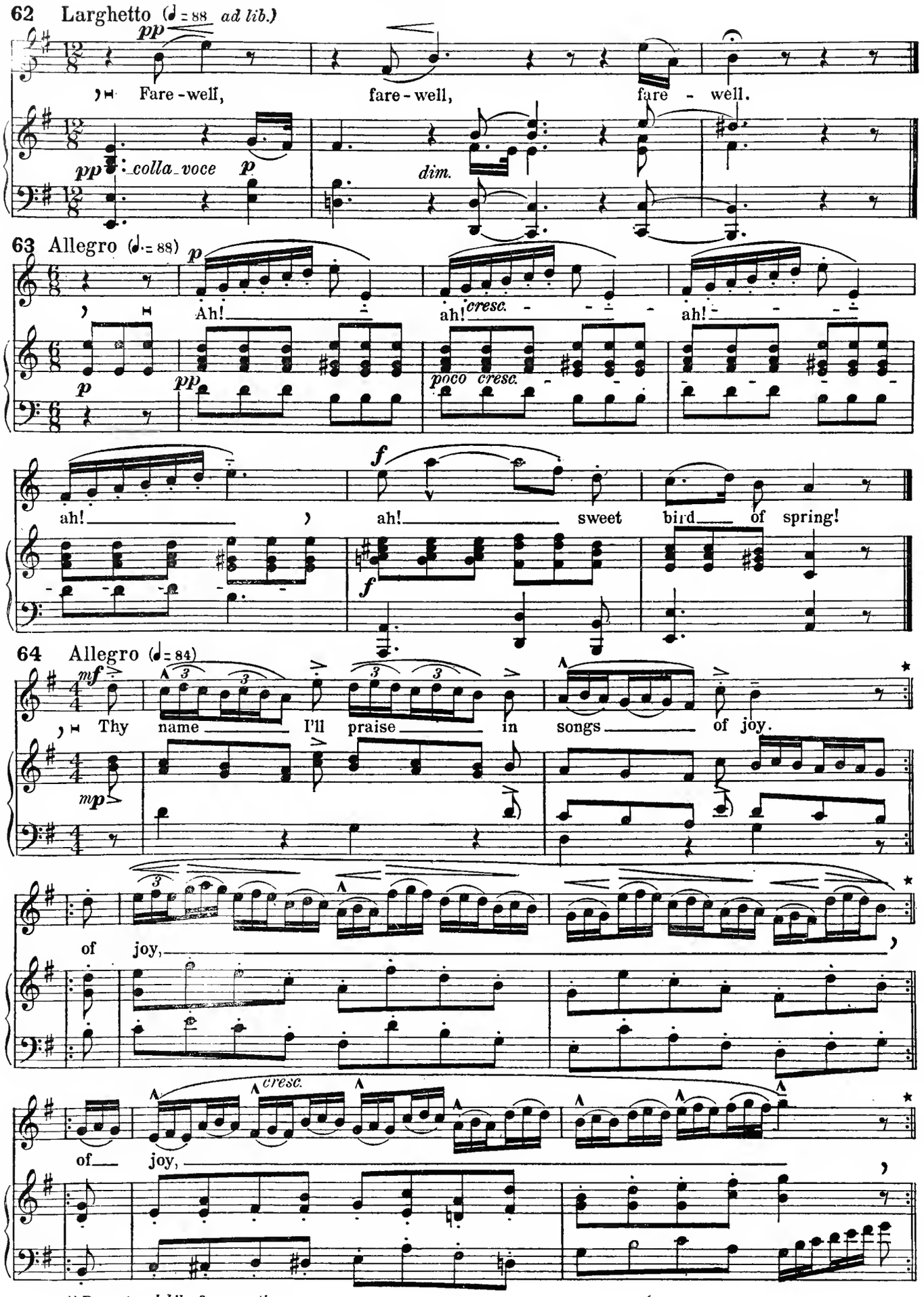
(repeat f)


54 Andante (♩ = 116)
mp
Whilst airs of joy
p
from
p
thence did flow.
pp
55 Andante (♩. = 72)
p
Smile.
p
56 Prestissimo (♩ = 144)
marcato
mf
For He is like a re - fin - -
p
f
p


er's fire.
57
Moderato (♩=104) graziosamente
Her soft,
(her soft)
en - chant - ing lays.


58 Andante maestoso (♩=66)
p
And for ev - - - er
dwell
ff
(dwell)
with Thee.
59 Allegretto (♩=132)
p
cresc.
Ah!
to repeat
to finish


60
Grandioso
(♩= 132 ad lib.)
I'm a la - dy, and kings shall do hom - age be - fore me.
cresc. e accel..
Fine
D.S. al Fine
shall do
61
Andante (♩= 66)
The val - our of gi - gan - tic might, The - tic might.
to repeat
to finish



*) Repeat *ad lib.*, for practice

of joy, of joy,

f

of joy, *cresc.* or of joy.

cresc. *f*

65 Allegro (♩ = 138) *mp*

marcato

Why do the peo-ple i - ma - - - - - - - - gine a vain thing, i - ma - - - - gine a vain thing?

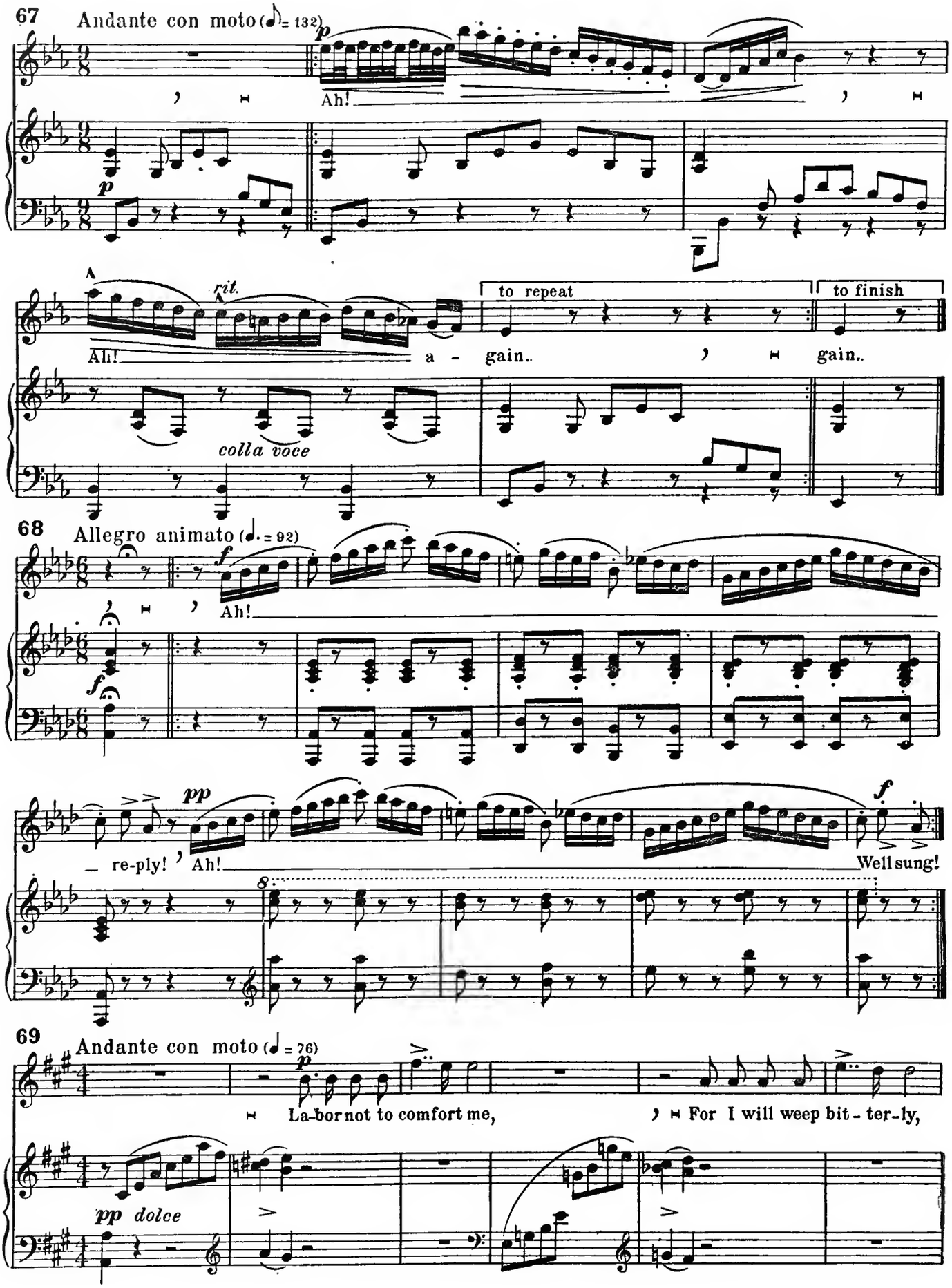
p

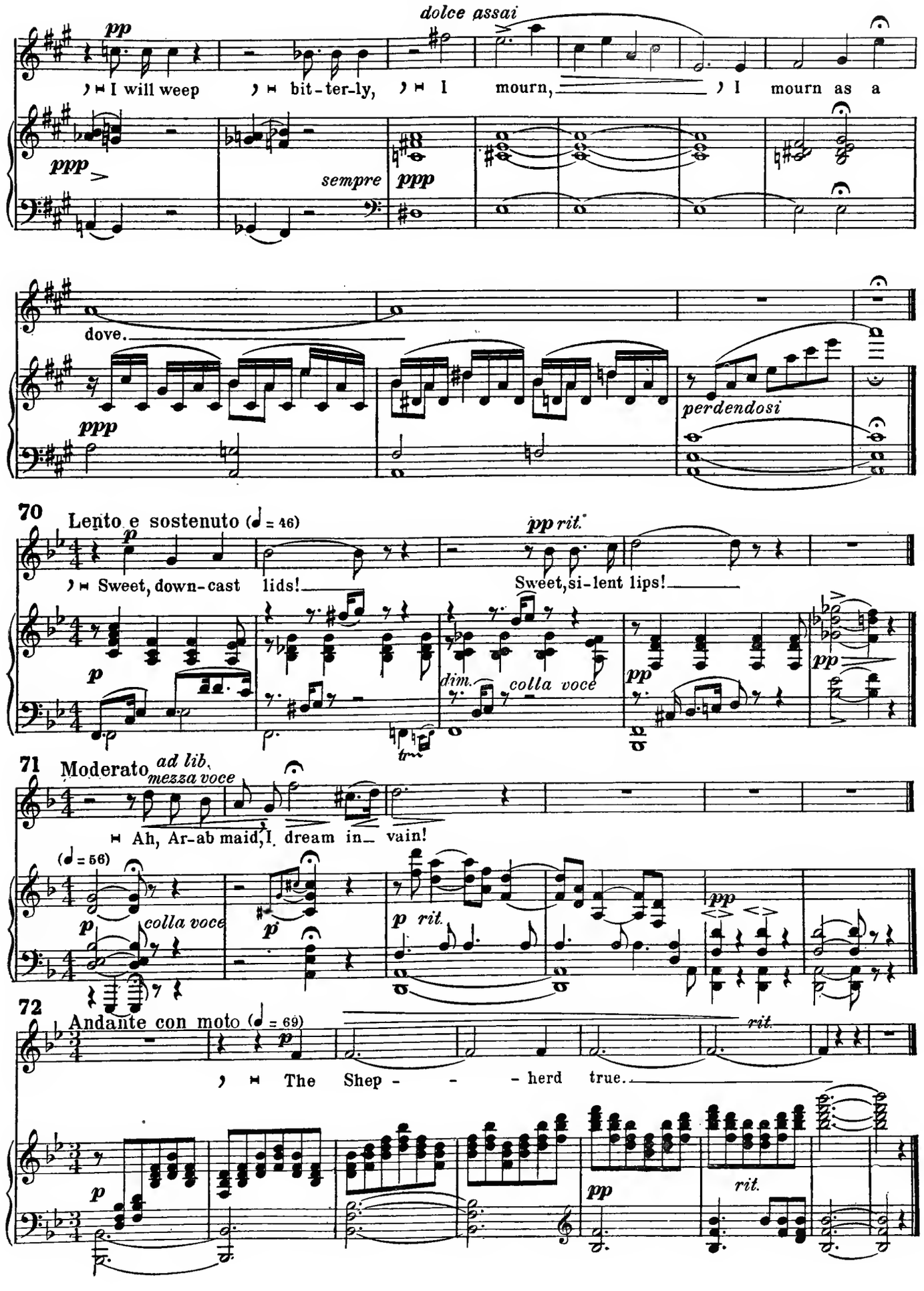
66 Con molt' anima e brio, e ben marcato (𝅗𝅥. = 76)

p

Bright - ly dawns up - on me, dawns up - on me morn - ing's glad-some ray, Re-turn - ing, yes, re - turn - ing from my ex - ile far a - way.

p


67
Andante con moto (♪ = 132)
p
Ah!
rit.
Ah!
a - gain..
to repeat
to finish
gain..
colla voce
68
Allegro animato (♩. = 92)
f
Ah!
pp
re-ply!
Ah!
f
Well sung!
8
69
Andante con moto (♩ = 76)
p
La-bor not to comfort me,
For I will weep bit - ter-ly,
pp dolce


dolce assai
pp
I will weep
bit-ter-ly,
I
mourn,
I
mourn as a
ppp
sempre
ppp
dove.
ppp
perdendosi
70
Lento e sostenuto (♩ = 46)
p
Sweet, down-cast
lids!
pp rit.
Sweet, si-lent lips!
p
dim.
colla voce
pp
pp
71
Moderato
ad lib.
mezza voce
Ah, Ar-ab maid, I dream in-
vain!
(♩ = 56)
p
colla voce
p
p rit.
pp
72
Andante con moto (♩ = 69)
p
The Shep-
-
-herd
true.
rit.
p
pp
rit.

73

(Nos. 73 to 75 are the examples of Recitativo referred to in the text.)

Largo *p Recit.*

Thy re-buke hath brok-en His heart, He is full of

p (about ♩ = 58, ad lib.)

heav-i-ness, He is full of heav-i-ness; Thy re-buke hath brok-en His heart.

p

He look-ed for some to have pit-y on Him, but there was no man, nei-ther found He

pp *p*

an-y to com-fort Him; He look-ed for some to have pit-y on Him,

f broad *p* *pp*

but there was no man, nei-ther found he an-y to com-fort Him.

p

74 Andante larghetto (♩= 69)

p

Recit.

For be - hold, dark - ness shall

p

cov - er the earth, and gross dark - ness the

peo - ple, and gross dark - ness the peo - ple;

p pp

but the Lord shall a - rise up -

f p cresc.

f p

on thee, and His glo - - - ry shall be seen up -

p

p

on thee, and His glo - ry shall be seen up - on thee;

p f Adagio

and the Gentiles shall come to thy light, and Kings to the brightness of thy ris-ing.

fp p colla voce

75 Molto lento (about ♪ = 72).

Ha! Ho! Ward of the woods! Dream-war-ders, I

(Trombone)

f ten. ff dim. (Strings)

*The *motiv* of the Eucharist ("Parsifal").

war-rant!) Come, wake at least with the morn-ing!

(Trpts. and Trombones)

) Hear ye the call?) Now thank our God,) that He hath call'd on you to hear it!

(Flutes)

(Bassoons)

(Nos. 76 to 80 are examples of "Cadenzas," defined on p. 20)

76 Andante

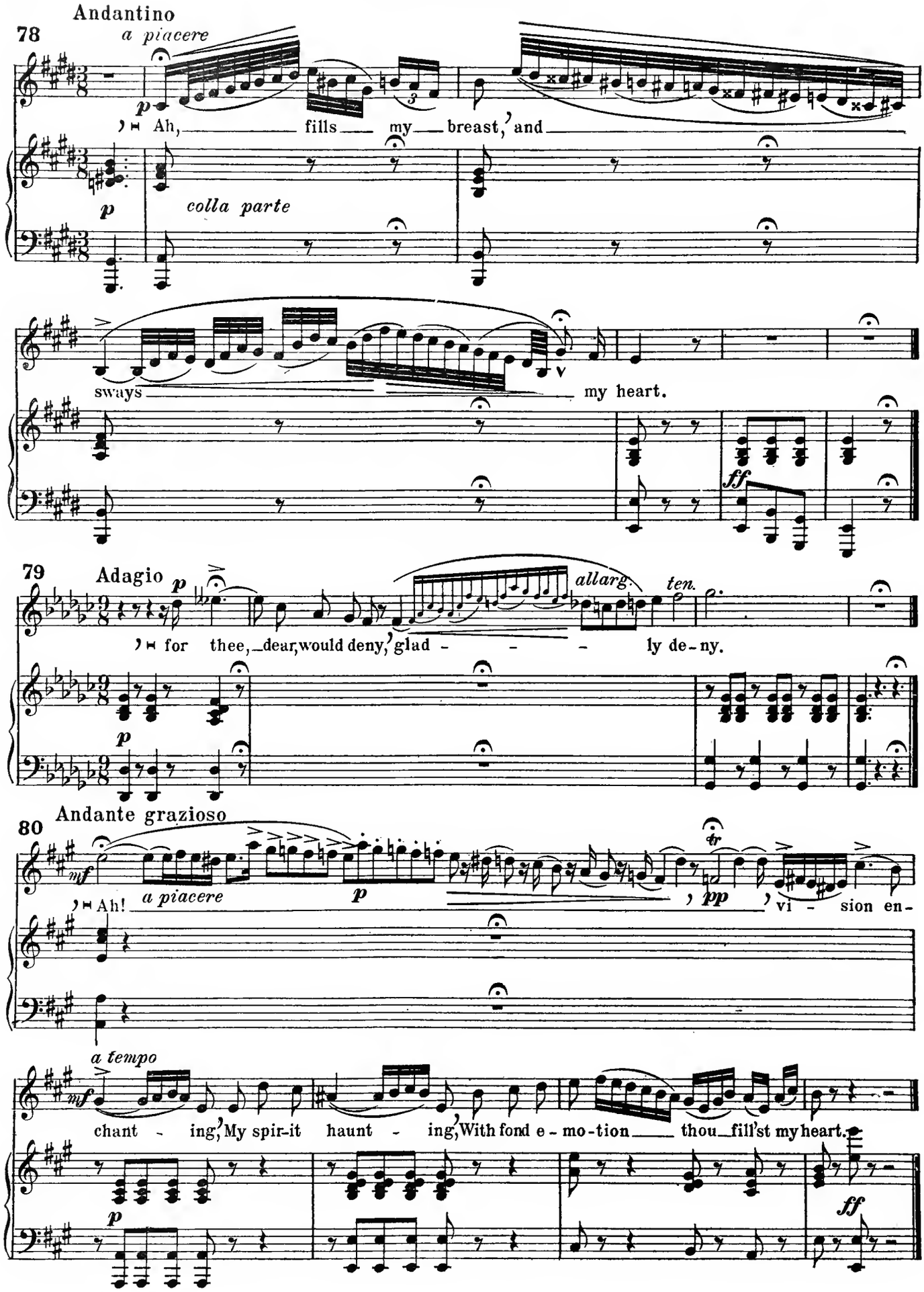
rall.

) Yes, young love's,) yes, young love's flame!

77 Larghetto cantabile

) Ah, e'er be.

* The *motiv* of the Grail.


Andantino
78
a piacere
p
Ah, fills my breast, and
colla parte
sways my heart.
ff
79
Adagio
p
allarg.
ten.
for thee, dear, would deny, glad - - - ly de - ny.
Andante grazioso
80
mf
a piacere
Ah!
pp
vi - sion en-
a tempo
chant - ing, My spir-it haunt - ing, With fond e - mo - tion thou fill'st my heart.
ff

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